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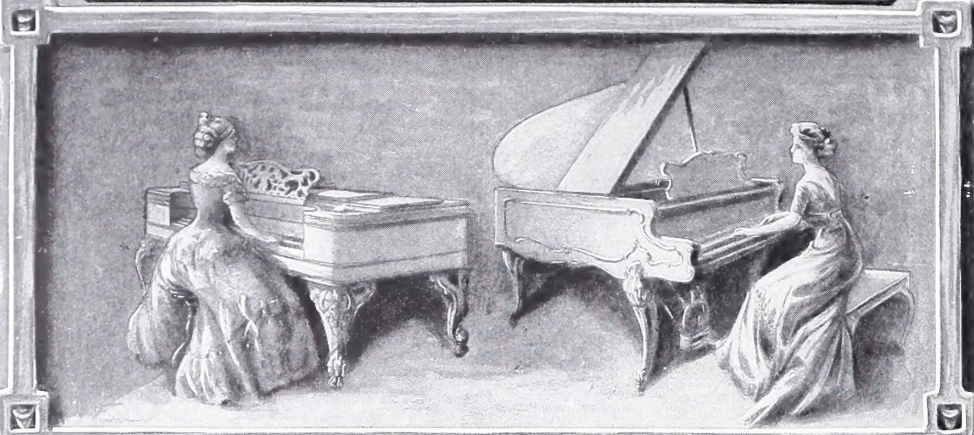
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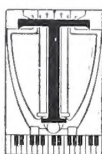
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Art Galleries

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EXHIBITION OF WORKS BY AMERICAN ARTISTS AT THE ART INSTITUTE, CHICAGO

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The exhibition of the paintings and sculpture by American artists at the Chicago Art Institute opened with an elaborate reception at the Institute on Tuesday, October 18.

One hundred and forty-five artists were represented by two hundred and forty-four entries, as interesting a collection of pictures as has been seen in Chicago in many years. For the most part, the pictures bore well-known names. Here and there were the names of less-known younger artists of promising talent.

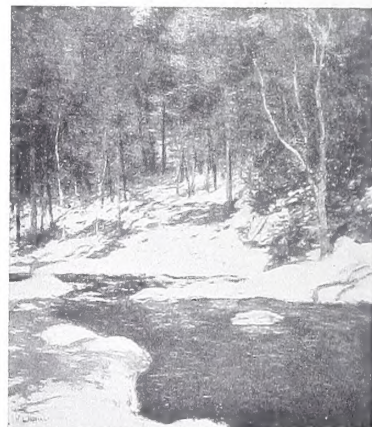


Copyright by William Sergeant Kendall. Mrs. Potter Palmer Gold Medal, Chicago Art Institute

ALISON

BY WILLIAM SERGEANT KENDALL

William Sergeant Kendall, of New York City, was awarded the Mrs. Potter Palmer gold medal and \$1,000 prize for his picture entitled *Alison*, a family portrait group.



Norman Wait Harris Silver Medal, Chicago Art Institute

ICEBOUND

BY WILLARD L. METCALF

Willard Metcalf, also of New York City, was awarded the Norman Wait Harris silver medal and \$500 for his *Icebound*.

The Norman Wait Harris bronze medal and \$300 went to Henry Salem Hubbell, of Chicago, for his *The Departure*, and William Wendt, another Chicago artist, was awarded honorable mention and \$100 for his superb painting, *The Silence of Night*. Frederic C. Bartlett, of Chicago, won

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the Martin B. Cahn prize of \$100 for his *Gray Day in a Court*.

There is a bronze bust of *The Entomologist Viereck*, by Charles Grafly, of Philadelphia, which was highly praised by the jury. Mr. Kendall's *Alison* is executed in a skillful manner, showing excellent workmanship and brush handling.

Mr. Kendall was born in Spuyten Duyvil, New York, in 1869. He studied with Thomas Eakins in Philadelphia and later at the Ecole des Beaux-Arts in Paris. For a picture exhibited in the Paris Salon in 1891 he received honorable mention and almost every year since he has either won a prize of medal or has obtained honorable mention. Mr. Kendall resides in New York City and is a member of the National Academy. He is represented in various collections.

Mr. Metcalf's *Icebound* is a marvel in color, showing a pine forest of evergreen trees and snow-covered earth, with a glistening icy stream in the foreground.

Mr. Hubbell is a highly gifted painter, whose *Departure* and other portraits show him to be a man of vigor and a master of technical means.

William Wendt is an ardent lover of nature. His large canvas, *The Silence of Night*, is wonderfully rendered in silvery tones.

NEW COLUMBIA PHONOGRAPH RECORDS

THE third and fourth movements of the celebrated "Peer Gynt" suite by Eduard Grieg, which are put out this month in the Columbia Phonograph records, complete the set, the first and second parts having been issued before. They appear in a double disc and comprise Anitra's dance and "In the Hall of the Mountain King." The records are from a rendering by Prince's orchestra. In Part III we have the dance of the Arabian girl whom Peer Gynt meets in his wanderings in Morocco, the music teeming with Oriental richness of melodic color. This movement is scored for strings only. A single motif runs through the last movement, commencing with a pianissimo strain on the bassoon and gradually increasing in intensity to a fortissimo by the full orchestra.

A double disc is devoted to Gilbert and Sullivan's "Mikado," with choruses and lyrics sung by the Columbia Light Opera Company, including "The Flowers That Bloom in the Spring," "For He's Gone and Married Yum-Yum," "Behold the Lord High Executioner," "Tit Willow," "Three Little Maids" and "With Joyous Shout." The second part of the record contains a potpourri of instrumental selections from the same work, among the airs included being Nanki-Poo's entrance song in the first act, "A Wandering Minstrel," and Katisha's song in the last act, "May Not a Cheated Maiden Die."

CONSTABLE AS A SUITOR

On one of his visits to Spring Grove, in her father's presence, Constable placed himself beside Miss Bicknell and took her hand in his. "Sir," exclaimed the indignant father, "if you were the most approved of lovers, you could not take a greater liberty with my daughter." "And don't you know, sir, that I am the most approved of lovers?" was the gallant's unruffled response.



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The pages number 2700, though the bulk of the book remains practically the same as before, owing to the use of slightly thinner paper and a saving of space by the divided page already mentioned and various minor typographical devices which add to the compactness and convenience of the result. The illustrations number 6,000.

SHIRLAW MEMORIAL EXHIBITION

EARLY in January the memorial exhibition of the works of Walter L. Shirlaw leaves Buffalo and will be shown at the Chicago Art Institute. This promises to be an exceptional collection—one that will attract, probably, the same character of interest and attention as the Saint-Gaudens Memorial Exhibition. Mr. Shirlaw was a painter and designer; his works show him to have been an artist of great versatility, at home in all mediums, with richness and quality of color, grace and flow of line—a feeling of seriousness pervading all that he did.

Mr. Shirlaw is represented at the Buffalo Fine Arts Academy, Albright Art Gallery, the Indianapolis Art Society, the City Art Museum of St. Louis, The Art Institute of Chicago, North Hampton Museum, and the Lotus, Century and Salmagundi Clubs of New York, notably in the Library of Congress, Washington. Medals came to him from Munich, Philadelphia (Centennial), Atlanta, Buffalo, St. Louis, Chicago, and honorable mention from Paris. He was a National Academician, and one of the founders and first president of the Society of American Artists. He was also a member of the Water-Color, Etching and Mural Painters' Societies, and of many clubs of New York. His personality was most attractive. He was admired as an artist and as a man.

From Chicago the Memorial Collection, which is under the management of Messrs. Folsom, will go to the Carnegie Institute, Pittsburgh.

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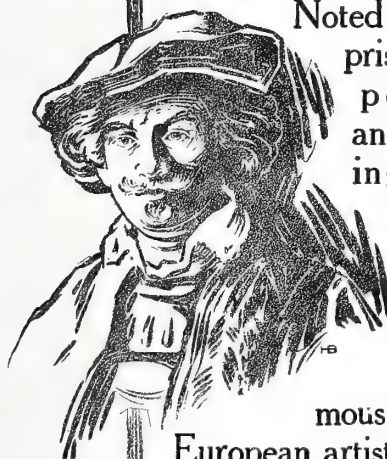
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MARBLE HEAD OF HERAKLES

RECENT visitors to the Museum of Fine Arts, Boston, have had the opportunity of becoming acquainted with a fragment of sculpture, temporarily in the keeping of the Classical Department, which must be accorded a high place among the original Greek marbles in America. This is a head of the youthful Herakles, found some years ago at Sparta and lent to the museum by its present owner, Mrs. John Newbold Hazard, of Peacedale, R. I. Fortunately the face is unblemished, except for a break at the end of the nose and the golden-brown patina which covers the right side. The charming boyish character of the countenance, with its intense gaze, rounded contours and soft modeling about the mouth and chin, remains unimpaired. A recent writer has called attention to certain resemblances, especially in the formation of the brow and the eyes and the sketchy treatment of the short, stout curls, to the style of one of the great sculptors of the fourth century, and regards the head as a copy of an unknown work by Skopas.



Courtesy of the Museum of Fine Arts, Boston
HEAD OF HERAKLES, FOURTH CENTURY B.C.
LENT BY MRS. JOHN NEWBOLD
HAZARD

But these resemblances, which are confined to the upper part of the face, seem hardly close enough, in view of the great influence exerted by this artist over later Greek sculpture, to justify so definite an attribution. If only the lower half were preserved, one would think rather of another great sculptor of the same century. The shape of the slightly parted lips, the rendering of the flesh on either side of the mouth, and the dimple in the chin can be closely paralleled in heads which are to be assigned with certainty to Praxiteles or his school. It is safer, therefore, to regard the Herakles as an eclectic work in which features borrowed from Skopas and Praxiteles have been combined with an unusually successful effect. Its date, judging from the fineness of the execution, can hardly be placed later than the end of the fourth century B.C.

If it were not for the attribute of the lion's skin, the scalp of which remains above the forehead, one might hesitate to accept the identification as Herakles. There is no suggestion here of the immense strength, the weariness and the pathos which are so

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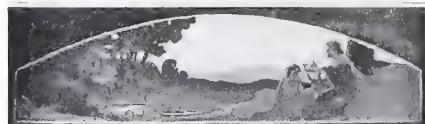
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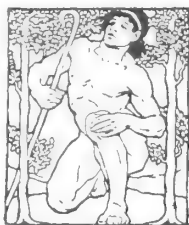
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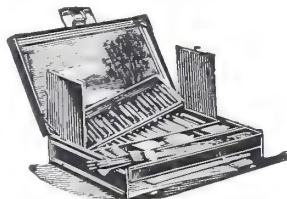
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prominent in many of the later representations. But it must be remembered that this hero was held up as a pattern to Greek youth. Statues of him were frequently set up in their gymnasia, and these would naturally represent him as a youth.

A fine head of Herakles in the British Museum, which has been held to be an original by Praxiteles, is even more boyish.

This youthful type of Herakles is illustrated also by a marble votive relief exhibited in the Fourth Century Room. It is an Attic work of the late fourth century, and was dedicated in some local shrine where the hero was worshipped, as the inscription shows, with the title of "Averter of Evil." Herakles, identified by his club and the skin of the Nemean lion, stands beside an altar, upon which is a large wine cup. His companion, judging from the broad-brimmed hat and short cloak, is probably Hermes. Both gods as represented here are nothing more than idealized Athenian "ephebes," as youths between the ages of eighteen and twenty were called. The sons of citizens, on reaching the former age, were placed for two years under the control of the state. They were maintained at the public cost, trained in horsemanship and other military duties, and served as garrisons of the forts in Attica. One of the ceremonies connected with their entrance into this class of ephebes is commemorated by the relief. It is explained by the following quotation from a lexicographer: "At Athens those who were about to become ephebes, before they shaved the down from their faces brought a measure of wine as an offering to Herakles, and after they had poured a libation gave it to their companions to drink, and this libation was called oiniasteria." The god is represented as receiving the offering, which is indicated by the wine cup on the altar.

Two other works in the museum are of more conventional type of Herakles. The first, a bearded head, exhibited in the Second Marble Room, forms a striking contrast to the head from Sparta. The massive neck and short, curly hair give an effect of great physical strength, which would be increased if we possessed the complete statue. A corresponding lack of intellectual force is suggested by the small cranium and the somewhat pathetic expression of the eyes. But these characteristics are not exaggerated, as in many of the later representations. The sculptor has emphasized the semidivine nature of his subject. This fragment has been compared with the head of the statue of Sophokles in the Lateran, the original of which is assigned to the period from 350 to 330 B.C. The type of the Herakles clearly goes back to the fourth century, and the work may well have been executed at that time, though the possibility of its being a later copy is not excluded. The influence of Skopas is here again to be recognized in the shape of the head, the broad forehead, the deeply set eyes and the bent neck. All these features are found in the heads from the pediment of the temple at Tegea, on which our knowledge of the style of Skopas is based.

A terra-cotta statuette from the neighborhood of Capua may be seen in the Late Greek Room. This product of one of the minor arts, probably reminiscent of some larger work of sculpture, is interesting because of its complete preservation.

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FLEMISH AND RHENISH STONEWARE AND THE EVOLUTION OF SIEGBURG FORMS

A COLLECTION of salt-glazed stoneware procured in Europe during the past summer by the director of the Pennsylvania Museum is of particular interest, because some of the examples illustrate the development of Siegburg white ware from the earlier Frankish forms. Some of the oldest examples, says the museum *Bulletin*, which are attributed to the fifteenth century, are among the first examples of stoneware produced in Germany. They are tall, cylindrical vessels and bottle-shaped jugs with spreading feet or bases, crimped with the thumb of the potter. These are the forerunners of the well-known "baluster jugs" of Cologne and Siegburg. They are partially vitrified and of great hardness. Some show slight traces of salt glaze, while others are entirely unglazed.



Courtesy of the Pennsylvania Museum

STONEWARE FROM SIEGBURG AND COLOGNE
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Large numbers of stoneware vessels have from time to time been dug up in Cologne. In the Kunstgewerbe Museum, of that city, is a large collection of these wares, dating from 1520 to 1560, a large proportion of them having been found in Maximinenstrasse. The Cologne Museum series includes rare examples of Siegburg, Raeren and Frechen types—jugs of all shapes, some modeled in the forms of owls, bears and other animals. One of the bear jugs bears the date 1577 and the initials "H. H."

A group of Siegburg and Cologne pieces of various forms illustrating the evolution of Siegburg shapes is here shown. Beginning at the right is a Frankish jug, probably of the latter part of the fourteenth century or early fifteenth. Next is an early Siegburg form in the center of the group, a small baluster-shaped jug, to the left a tall canette, and at the end a vase with incised ornaments. It will be seen that the first Siegburg forms were borrowed from Frankish shapes, and were devoid of ornamentation. In the sixteenth century the surface of jugs was decorated by molding relief designs separately and applying them to the surface. At a later period the baluster vase was developed and a new style of decoration, consisting of bands of stamped and incised ornament, was adopted.

In the collection obtained by the director of the Pennsylvania Museum is an example of Kreussen brown stoneware—a large drug jar with applied reliefs, belonging to the seventeenth century; a French red stoneware Bartmann, or Graybeard, of the same period; an Altenburg mug of white clay, covered with stanniferous enamel; gray mugs, with cobalt designs of animals from Brunswick; a mug and inkstand of Grenzhausen, production of the late eighteenth century, and a large Frechen jug, of Bellarmine form.

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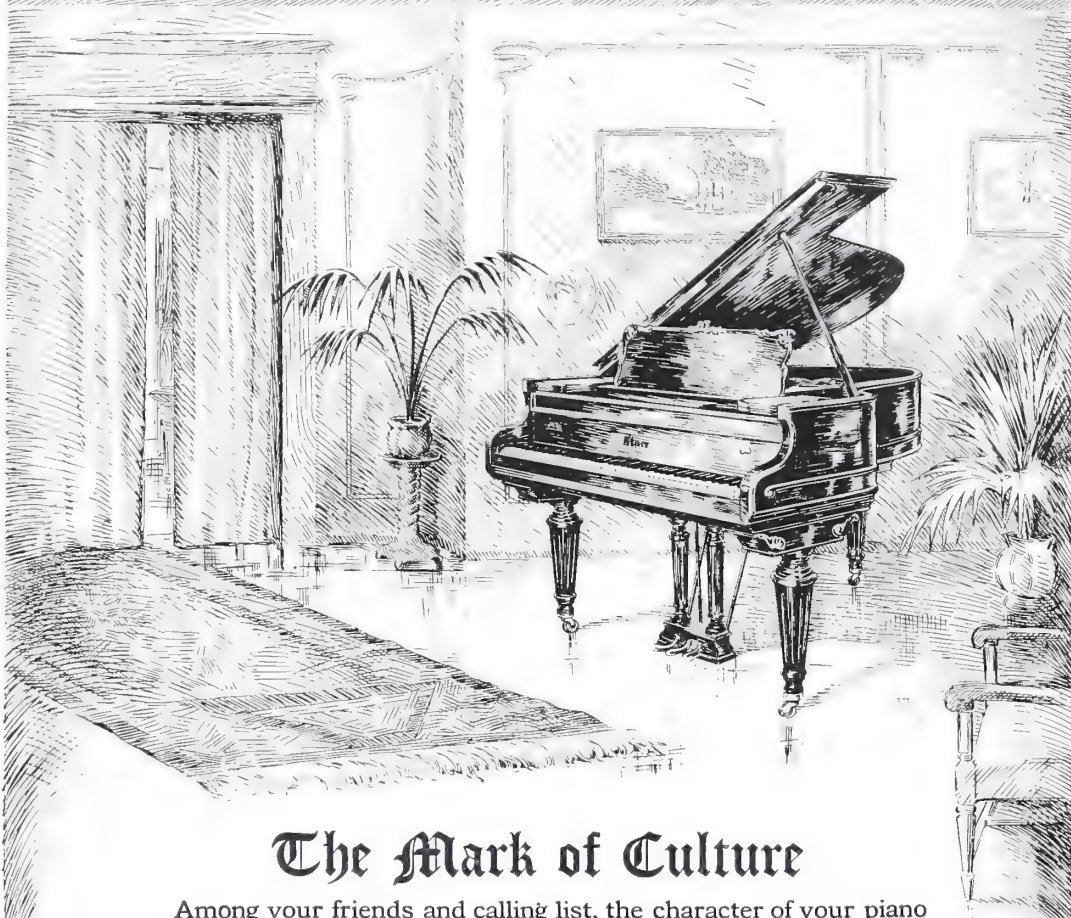
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"OLD KING COLE" : A FRIEZE IN THE KNICKERBOCKER
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MODERN MURAL DECORATION IN AMERICA. BY SELWYN BRINTON, M.A.

ART—let us confess it with due humility—is of the nature of a superfluity; we must own here with the veriest Philistine, that first in man's story come his material needs. It is only when these more immediate claims have been satisfied that Art will—timidly perhaps at first—begin to appear; and though obviously some races are more adaptive than others, this has been pretty much the course of development, whether in ancient Egypt, in Hellas, in the rich life of the Italian cities, or, last but not least, in modern, even ultra-modern, America. Only here the change has been so sudden, the development so recent, that in our slower-moving old continent it has scarcely yet been even realized. And yet what a romance unveils itself to us in these first beginnings—what a lesson that no serious effort, however fruitless it may seem, is really lost.

In 1875 the question of the State Capitol of Albany (New York State) was occupying public attention. I do not know if the word "graft" was then already coined, but if not, then the whole story of the Albany Capitol seems to clamour for its existence. For in this year of grace, 1875, that building's walls had only reached the third story, with the expense to the public, so far, of five millions, when that saving force in American politics, public opinion, began to assert itself. A committee was appointed, and its chairman, Mr. Dorsheimer, ventured to protest, not only against the waste of public money, but also against the entire absence of any architectural merit or beauty of design. In the new Advisory Board, which was then appointed, the architect, Mr. Richardson (whose name we shall meet again later), was given the task of introducing some order and design into the chaotic

building which still awaited completion. The work was necessarily a compromise, for the existing material had to be utilized and brought into such harmony as was possible; but what is of special interest to our subject here was the appointment of Mr. William Morris Hunt to decorate the Assembly Chamber with two mural paintings.

Mr. Hunt excelled as a portrait painter, and was himself an inspiring and interesting character. His study for this decorative fresco of the Albany Capitol is now within the Philadelphia Fine Arts Academy, and is of special value to us since the original itself has perished. The subject was called by him *The Flight of Night*; for here Night, a robed goddess, is drawn in her cloud chariot by three plunging steeds, with behind her the crescent moon. A male figure, with inverted torch, leads the horses as they plunge forward into the night. This painting must obviously be considered as an unfinished study. Night, for instance, a half-draped figure, has the right breast painted in, the left scarcely indicated; while the male attendant has alteration marked in chalk upon the torso and the limbs. But the whole conception emerges as full of imaginative beauty, while the colour scheme—in which a beautiful grey predominates, with touches of tender rose—is extremely attractive.



"LYCURGUS CONSULTING THE PYTHIAN ORACLE" (BALTIMORE STATE HOUSE)
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Mural Decoration in America

In Mr. Hunt's second decorative fresco of *The Discoverer*, Columbus, a finely conceived figure, stood with folded arms in the centre of the canvas, while Faith and Hope, beautiful female figures, swam before his frail boat, and Fortune guided its helm.

We can well imagine the enthusiasm which these fine mural paintings created when they were unveiled in the State Capitol. A scheme was started for the decoration of the whole Assembly Chamber by the same artist, and a sum of 100,000 dollars was actually voted, but Governor Robinson here used his power of veto; and considering the future story of this Albany Capitol, it was perhaps as well.

Mr. Hunt's subjects had been painted in fresco upon the actual walls; but when the methods of "graft" developed their fruit, these walls fell out of place, needing the aid of iron girders to meet the tottering ceiling, which itself seems later to have decided upon descending to add to the general confusion. Ten years after their completion these fine frescoes had entirely disappeared from sight, while their creator himself had passed away before them. The decorations of the Albany Capitol, the first serious work of the kind in modern America, were a memory only—a memory of high hopes destined to failure and disappointment.

But meanwhile, in a quite different and less ostentatious way, the work of educating the public taste of America to better things was quietly going forward. It is here that the name of John La Farge—of whose death I grieve to learn just as these pages have been sent to press—comes before us. In 1875—that very year in which we have seen the decoration of the Albany State Capitol take shape—the corner stone of Trinity Church, Boston, was laid, Mr. Richardson being here, too, the architect chosen; and in September of 1876, he placed the internal decoration of this church in Mr. La Farge's hands. The plan of the church, as it stands, is a Greek cross with a semi-circular apse added; and its style may

be described as a free rendering of the French Romanesque.

Mr. La Farge has himself remarked that this style seemed to him "especially suited to the constructive situation. It was indefinite, and yet in relation with classical reasonableness and refinement. It allowed the artistic veil of ornament to pass at will from horizontal to perpendicular arrangements, to follow loosely, or with precision, the accidental surfaces. It would permit—as long ago it had permitted—a wide range of skill and artistic training. I could think myself back to a time when I might have employed some cheap Byzantine of set habits, some ill-equipped Barbarian, some Roman dwelling near for a time—perhaps even some artist keeping alive both the tradition and culture of Greece."

In all the heavy prose of the actual work these analogies were verified. "But," he adds, "there was little money and little time," and the work had to be hurried through under adverse conditions. Yet, even so, much that was novel and interesting was accomplished, so much so that this Trinity Church marks a new departure in American surface decoration, and it has been justly said, "In 1876, owing to John La Farge, mural painting in that country was elevated to the dignity of an art." Of the wall decorations here, which represent (north wall) *Jesus and the Woman of Samaria* and (south wall) *Jesus and Nicodemus*, I incline to prefer the former: the figure of the Samaritan



"CONFUCIUS PLAYING THE LYRE BEFORE BEGINNING TO TEACH" (BALTIMORE STATE HOUSE)
(Copyright of J. La Farge) BY JOHN LA FARGE

Mural Decoration in America



"MOSES RECEIVING THE LAW ON MOUNT SINAI" AND "SOCRATES AND HIS FRIENDS IN DISCUSSION" (MINNESOTA STATE CAPITOL, ST. PAUL). BY JOHN LA FARGE
(Copyright of J. La Farge)

woman is fine in drawing and treatment of the drapery—a little reminiscent, to my mind, of the work of Albert Moore. In the second subject I seemed to feel the figures of Christ and Nicodemus as somewhat large for the spaces they fill, and hence the whole effect as heavy; the figures themselves, however, possess great dignity and repose.

It does not lie within my province here to include the stained glass, or I should record my enthusiastic admiration for those two windows in this church which are named, *The Black Window* and *The Welch Window*, one of which has for its subject the *Vision of St. John the Divine*, and the other his Master's *Resurrection*; or yet again the delightful *Presentation of Mary* (Mc. Kim window), in which the artist has followed the tradition of

Titian's painting. I have not yet been able to visit Mr. Reid's recent work at Fairhaven, but these windows (especially the two former) were to me a revelation of what stained glass can achieve.

I must pass lightly here over Mr. La Farge's intervening work—his *Resurrection* in St. Thomas's Church of New York, his paintings in the Church of the Incarnation, his magnificent *Ascension of Christ* in the Church of that name at New York (which is, perhaps, his masterpiece in mural painting) or his more secular subjects of *Music* and the *Drama* in Mr. Whitelaw Reid's house—to describe in more detail a most interesting recent work, of which some good reproductions are here given. I refer to the mural decorations of the Baltimore State House and the Minnesota

Mural Decoration in America



"ORAL TRADITION" (CONGRESSIONAL LIBRARY, WASHINGTON)
(Copyright, Howard Grey Douglas)

BY JOHN W. ALEXANDER

Capitol—two of the most recently erected State buildings in America. The St. Paul decorations are in the form of lunettes, those of Baltimore in that of pendentives, but the subject of both series—which we may describe as the *Evolution of Law in History*—and the technical treatment are so closely related that I have preferred to take both together here.

In the first pendentive we see the ancient sage and lawgiver, Confucius, upon his "apricot throne," playing the lyre, as was his custom before commencing to teach; or again, in one of the lunettes, seated beside the water with his disciples (a delightful scene this) busy in collating and transcribing documents. Confucius said of himself that he was "a transmitter and not a maker, believing and honouring the Ancients"; and Mr. La Farge says—"Here I have chosen him as type of the Preservation of Precedent. Of course, he is also a fine thinker and a poet, and the charm of thought and of sentiment remains with his memory."

Here, in this lunette, the sage, seated in the centre, examines some weighty manuscript. "Two of his disciples," said the artist, "unroll the long fold of another manuscript for further comment of the Master. The text is ancient, and refers to the work of one of the early kings or heroes whom he admired." In another pendentive we see Lycurgus, the semi-mythical lawgiver of Sparta, consulting the Pythian oracle to obtain a confirmation of his laws. In another scene with one of the artist's wonderful backgrounds—Socrates and his friend

discuss the Ideal Republic, as in Plato's account, typifying here to our survey the due relation of the Individual to the State.

Finely conceived is the lunette in which Moses (typifying the Moral and Divine Law) receives the Law on Mount Sinai. The mountain here, as says the artist, "is on a smoke." Fire comes out of the rocks—wreaths of vapor crawl out from their crevices. The studies for this work were made from personal observation, and from photographs taken of the eruptions, in the Caribbean Islands, and the distance represents a portion of those actual mountains.

"In each one of these paintings," says Mr. La Farge, "I have desired to give the sense of a special and different historical moment. Consequently, of a very different attitude of mind in the actors in each drama."

These fine mural paintings, with their clean strong drawing, which almost reminds us of Mantegna, represent the most recent work of one who is generally acknowledged to be the founder of the new school of mural painting in America.

In his little life of Whistler, Prof. Singer has said: "Critics can account for much by dint of industry, which in the last resort is merely a somewhat refined trial of patience. . . . In contrast to this, the warm-blooded creative artist endows the world with beautiful objects, not by deliberate calculation, but without exactly knowing how or why, giving expression to his own unconscious feelings. But the man who possesses not only force of genius to



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Mural Decoration in America

create original works of art, but also penetrating intelligence to grasp the essential laws of their production, stands high above these two extremes." "Such a genius," he adds, "was Whistler"; and such, we may say here, as falling entirely and appropriately into this category of the creative artist who "is able to account for his creations," was John La Farge.

We have now traced the progress of mural decoration from its beginnings, through the high hopes and apparent fiasco of the paintings of Albany Capitol, and through the steady earnest work and progressive achievement of John La Farge, with whom other artists had now come to group themselves—men of such standing in later decorative art as Francis D. Millet, George Maynard and Will H. Low, whose *Homage to Woman* decorates one of the ceilings in the "Waldorf-Astoria." But, meantime, other independent workers had come into the field. Blashfield, who was to decorate later the Dome of the Washington Rotunda, was painting his first panels; Edwin Abbey his *Bowling Green*, at the Hotel Imperial (New York), where, too, Thomas Dewing had designed a ceiling with figures of *Night*, *Day*, and *Dawn*. The movement was already in the air, and needed only a strong external impulse to focus its scattered forces together into a new and living creative element in American life. That impulse was given by the Columbian Exposition.

The summer of 1892 saw a group of art workers brought together at Jackson Park, Chicago, with before them a strenuous problem—that of creating, out of the elements at their disposal, an exhibition which should be artistically, as well as commercially, a glory to America.

They lacked the advan-

tages, which the great Italian decorators enjoyed, of an artistic tradition which had set firm roots into the past centuries; on the other hand, they had those qualities which belong to the youth of nations—energy, ideality, and an unbounded enthusiasm.

The direction of the sculpture fell naturally—one might say almost inevitably—upon Augustus Saint Gaudens; that of the mural decoration upon one of John La Farge's pupils, F. D. Millet. Beneath this latter's direction were grouped Edwin Blashfield, Robert Reid, Edward Simmons, Maynard, Reinhart, Shirlaw, Kenyon Cox, Alden Weir, Melchers, Dodge—names these which, in almost every case, stand in the forefront to-day of American mural decoration. They all came



"ASTARTE" (BOSTON PUBLIC LIBRARY)

BY JOHN S. SARGENT, R.A.

(Copyright Photo., Curtis & Cameron, Boston)

Mural Decoration in America



"RELIGION" (BOSTON PUBLIC LIBRARY)

(Copyright Photo., Curtis & Cameron, Boston)

BY CHARLES SPRAGUE PEARCE

together under the conditions of a generous rivalry, an artistic "camaraderie," which stimulated each and all to do the best that was in him; the result was, as the world knows, a colossal success, but one which I have no space to describe in detail here, since I prefer to reserve myself for the record of later and more permanent achievement. It must suffice here to record that "City of Dreams," which under these men's enthusiasm rose white and lovely beside the waters, as a great inspiration, a new starting point in American decoration, which, though itself evanescent, had lessons of lasting value.

It is true that the beautiful Library of Boston dates its commencement to the year 1888, while the year following saw the noble Congressional Library of Washington fairly in hand; but the completion of both these buildings was later in date than the Exposition, and they reaped the benefit of the interest and experience there acquired.

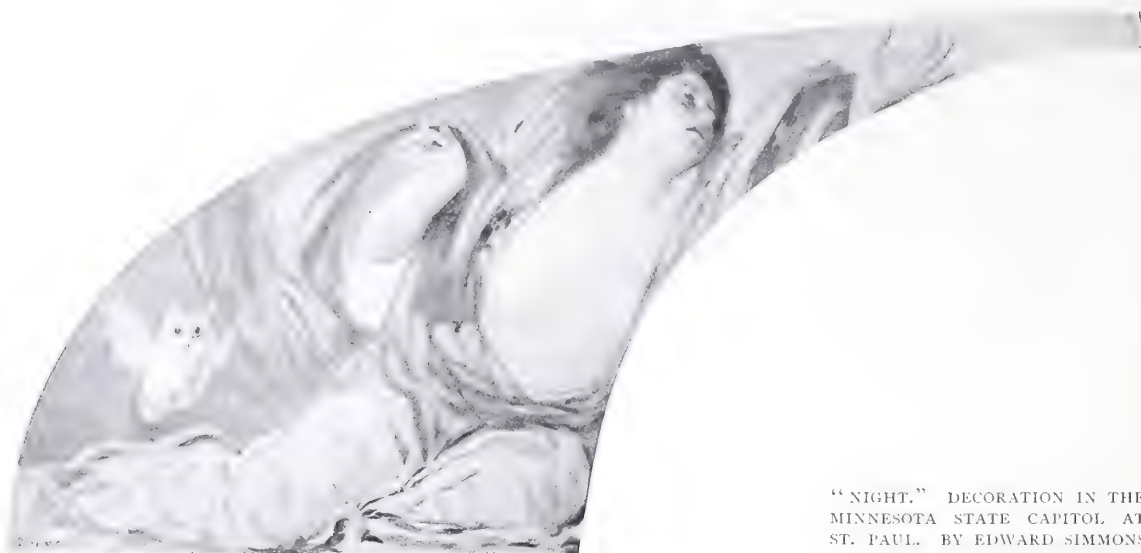
The Boston Public Library may be regarded as the pioneer of the great free libraries in the United States, the old building dating back to 1852; the new Library, commenced in 1888, stands in the centre of Boston, a fitting monument to the intellectual centre of America.

As we enter from Copley Square we find ourselves in a vestibule of warm pink-toned marble, with, on our left, Macmonnies' bronze figure of Sir Harry Vane, Governor of Massachusetts in 1636. The great staircase now faces us, of yellow Siena marble; as we ascend black veins run more deeply

into this yellow, and it may be noted that great care has been taken in selecting these marbles so as to fit into the colour scheme. Upon the walls and corridor of this staircase are wall paintings by M. Puvis de Chavannes, which seem to me entirely appropriate and beautiful in their setting. It must be remembered that when M. de Chavannes received this commission his age was already too great to permit him to visit America, and study his subject *in situ*, and under these conditions of age and absence we can scarcely place these Boston panels beside his creations of the Panthéon or the Sorbonne. But never does M. de Chavannes fail in his marvellous sense of decoration; there is something in the simplicity and dignity of his figures which, to my mind, recalls the best of the Giottesques. M. de Chavannes said himself of these paintings at Boston—"In decorative art it is not enough to have a subject; the subject must be conceived according to the very strict laws which govern this branch of art. The composition must be adapted, first of all, to the place it is to occupy when completed, and be adapted so perfectly that the public cannot imagine, the main idea being accepted, another arrangement for the *ensemble*, another grouping for the figures. After having found the main idea the difficulty consists in determining the arrangement and grouping. This *tâtonnement* requires the longest time."

Here the master depicts upon the staircase corridor his central idea of the *Muses Welcoming the Genius of Enlightenment*. The winged Genius

Mural Decoration in America



(Copyright Photo., Curtis & Cameron, Boston)

"NIGHT." DECORATION IN THE MINNESOTA STATE CAPITOL AT ST. PAUL. BY EDWARD SIMMONS

soars up above the door, on either side of which are draped female figures absorbed in thought, while in the great side spaces the Muses fly upwards toward their Leader, the God of Light; and in his eight remaining staircase panels the master develops his thought in the subjects of *Philosophy, Astronomy, Chemistry, History, Physics, Pastoral Poetry and Dramatic Poetry*,—the latter subject very beautifully treated from the legend of Prometheus. If we turn to the right in leaving the staircase corridor we come to what is called the Delivery Room (where books are given out and returned). Here the scheme of decoration has been taken from the Venetian early Renaissance: the marble doorways are in "Rosso antico" (blood-red marble), or green "Levanto," the high wainscot is of light-coloured oak, and the entire space between the wainscot and the ceiling is filled with Mr. Abbey's paintings. The subject of this fine series is the *Quest of the Holy*

Grail; it may not perhaps come entirely within that strict definition of decorative art which we have just quoted—that the composition must be so adapted to the place it is to occupy that the public could not imagine another *ensemble* and another grouping—but here we have a fascinating



"WILLIAM PENN AS A STUDENT AT OXFORD." PANEL FORMING PART OF A FRIEZE IN THE GOVERNOR'S RECEPTION ROOM IN THE PENNSYLVANIA STATE CAPITOL AT HARRISBURG. PAINTED BY VIOLET OAKLEY

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Mural Decoration in America



"MORNING." DECORATION IN THE STATE CAPITOL AT ST. PAUL, MINNESOTA. BY EDWARD SIMMONS

(Copyright Photo., Curtis & Cameron, Boston)

legend treated pictorially, with just the imaginative touch and vagueness which the subject requires.

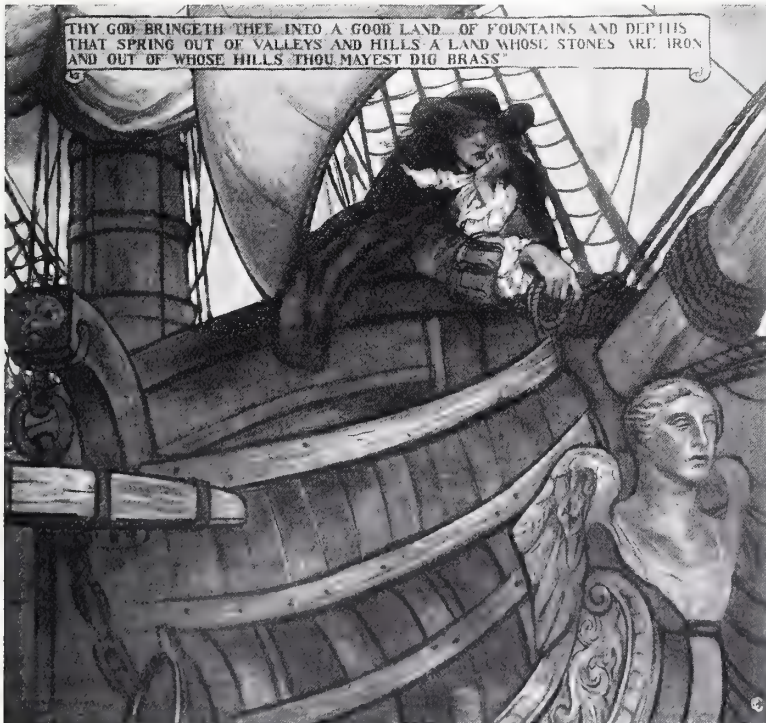
We come next—using that essential feature of American life, the Elevator—to the upper or third floor of the great Library. Here, in 1890, Mr.

John S. Sargent was commissioned by its Trustees to decorate both ends of the gallery, receiving for this work the sum of 15,000 dollars.

In his paintings of the south end, which were the earliest completed, the artist's theme is the emergence from the surrounding polytheism of the Jewish conception of the Unity of God. Upon the great arch of the ceiling the monstrous and strange beliefs of the primitive races take shape before us—the vague form of Neith, the universal Mother, spans the entire arch; a brutal, bull-headed Moloch towers up in giant strength upon the left; and, on the other side, Astarte rises, veiled and opalescent, her feet upon the crescent moon.

In this lovely creation surely Flaubert's great romance of Carthage must have been in the artist's thought. This is the very goddess, "Ruler of the shadowy seas and of the realms of azure—Queen of humid things," to whom Salambo prayed.

In the centre of the



"WILLIAM PENN SIGHTING THE SHORES OF PENNSYLVANIA." PANEL FORMING PART OF A FRIEZE IN THE GOVERNOR'S RECEPTION ROOM IN THE PENNSYLVANIA STATE CAPITOL AT HARRISBURG. PAINTED BY VIOLET OAKLEY

(Copyright Photo., Curtis & Cameron, Boston)

Mural Decoration in America

composition are depicted the Hebrew people, nude kneeling forms, twelve in number, representing the Tribes, dominated by the colossal forms of the Pharaoh and the Assyrian monarch, who advance from each side, as if to dispute for their possession; and the theme of God's deliverance of His people is developed further in the great frieze of the Prophets, who here correspond to the Chorus of the Greek drama.

The second portion of the decoration treats the Dogma of the Redemption. Here the treatment is, very appropriately, Byzantine, and the whole composition centres in the figure of *Christ Crucified*. The Cross itself is of an archaic Byzantine design, and the Crucified One holds the figures of Adam and Eve swathed to him upon the Cross, at whose feet the symbolic pelican, in gold relief, feeds her young with her own blood. Beneath, in the lower tier, the eight Angels of the Passion bear its instruments—the spear, the pillar or column, the crown of thorns.

These Angels are of great imaginative beauty and dignity: we feel here that the subtle loveliness of the veiled Astarte has been transfused with soul. Above the Christ are the Three Persons of the Trinity, co-equal in dignity and majesty; and the legend beneath (taken, I believe, from the Cathedral of Cefalù in Sicily), "*Factus Homo, Factor Hominis, Factique Redemptor, Corporeus redimo Corpora, Corda Deus*"—gives the key note of this portion of the subject.

The Boston Public Library is a noble creation, worthy in every way of the great city of which it forms a central point. Yet it must be admitted that the Library of Congress in Washington, taken as a whole, represents the high-water mark hitherto attained by American Decorative Art. The building of the present Library was approved by Congress in 1886, and General Casey took charge of the work from 1888 up to his death in 1896, when he was succeeded by Mr. Green, with Mr. Pearce Casey as architect and art adviser, and Messrs. Garnsey and Weinhart in charge of the decoration—the Library itself being completed in 1897.

On the ground floor Mr. Pearce's decorations represent the life of the family in primitive times—his *Religion* being, perhaps, the most successful; and the "North Curtain Corridor" is entirely filled with Mr. Simmons' nine lunettes of the Muses. These mark the highest point reached here in purely decorative art—most of all *Calliope*, in the lunette at the end of the corridor, draped in loose flowing folds of blue, which shade the half of her face, while they leave unveiled her bosom and throat, and her superbly-formed shoulders. The whole conception recalls Michael Angelo's paintings—in its strength of simplicity. For, like the great Florentine, Edward Simmons uses as his entire theme the human figure, nude or very simply draped, and with the fewest possible accessories. Like him, too, his types are grandly forceful, and



"WILLIAM PENN LISTENING TO A QUAKER FIELD-PREACHER AT OXFORD." PANEL OF FRIEZE IN THE GOVERNOR'S RECEPTION ROOM AT THE STATE CAPITOL, HARRISBURG. PAINTED BY VIOLET OAKLEY
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Mural Decoration in America



ONE OF A SERIES OF PANELS ILLUSTRATING THE PROGRESS OF THE AMERICAN SPIRIT IN THE NORTH-WEST
PAINTED FOR THE MINNESOTA STATE CAPITOL AT ST. PAUL, BY EDWARD SIMMONS
(Copyright Photo., Curtis & Cameron, Boston)

hold us by their sheer sincerity of purpose and strength of design. *Terpsichore*, clashing her cymbals; *Urania*, draped in grey silk that is shot with gold; *Polyhymnia* looking upwards, her book opened at the lines :

“ Say, will you bless
The bleak Atlantic shore,
And in the West,
Bid Athens rise once more ? ”

seem to give us the very message of the new art which we have been studying here, and which is continued in the magnificent series of mural paintings which fill this building.

Mr. Alexander, in his attractive series on this ground floor of *The Evolution of the Book* ; on the floor above, Shirlaw, Robert Reid, Benson, Maynard, Kenyon Cox ; Blashfield in his decorations of the Dome ; Vedder in his fine mosaic of *Minerva*,—the tutelary goddess here as in her Acropolis,—above all, Oliver Walker in his superb “ tympanum ” of *Lyric Poetry*, where the figures of *Truth* and *Passion* reach the highest level of creative art—all these contribute their share to the beauty of a building which it would require more space than this essay can afford to do justice to in detail. We can only note here that the new movement, of which this Washington Library is so magnificent a memorial, is now expanding into fresh directions on every side.

The Appellate Courts at New York are a notable instance of this ; here, where fifty years ago would have been plain distemper walls, we have a creation in which fine modern sculpture is combined with the mural paintings of Siddons Mowbray, Robert Reid, Metcalf, Walker, Blashfield and Simmons—some of the most brilliant among the rising school of decorative painters.

This article has been kept waiting some time in order that readers might be given some adequate conception of Mr. Alexander’s mural decorations in the Carnegie Institute of Pittsburg ; and they will, I am sure, also be glad to see among the illustrations the coloured reproduction of a decoration executed by Mr. Maxfield Parrish for the Knickerbocker Hotel in New York.

Mr. Alexander has already come before us in speaking of the Washington Congressional. At Pittsburg he selected as his subject, *The Crowning of Labour* ; and the decorations consist of panels surrounding the first floor, the top of the main staircase, and the second floor, while all the panels of the third floor have not yet, I think, been placed. The reader will notice among the illustrations the high narrow panels, representing men at work at great elevation ; these are at each end of the alcoves on the second floor, and in the panels of the first floor the subject is treated to some extent ideally, — winged figures, representing *Peace*,

Prosperity, Education, and Luxuries of Modern Life, being seen to bring their tributes to the city of railroad energy. But the treatment is mainly and intentionally realistic, and the crowds of working men and women who fill the panels of the great stairway show the type of the working people of America who throng her busy factories and streets.

I have alluded above to the Minnesota State Capitol. This fine building, domed and in white marble, was completed in 1895, and on its decorations were engaged Blashfield, Kenyon Cox, La Farge, and Edward Simmons, whose four fine panels of the Progress of the American Spirit in developing the North-West deserve more than a passing notice. But I must reserve my remaining space for some notice of a great public building still in progress. I refer to the new State Capitol of Pennsylvania at Harrisburg. Some of Miss Violet Oakley's panels for this building were on view when I was in Philadelphia in 1906. Their subject is the movement of religious freedom which found one expression in the settlement of that country by William Penn. Careful and sound in drawing, they possess elements of decorative beauty, and it is a pleasure to me to be able to include them in my illustrations. But these are only a portion of the great scheme in view. The sculpture has been placed in the hands of that brilliant artist, Mr. Barnard, and Edwin Abbey is responsible for much of the internal decoration. We may regret the financial troubles which have delayed the completion of this fine building, but at least in America—as this notice may have shown—the formative arts are not, as in modern England, starved for want of adequate private, or still more, of public support. A movement is there in progress, across the Atlantic, which is creating a great school of decorative painting and sculpture, which is filling the land with palaces, not of private delight only, but of public pleasure and profit; and reviving for modern life the great Renaissance tradition of the “Stanze” and the Sistine Chapel.

S. B.

JAMES PATERSON, R.S.A. R.W.S.
BY MARION HEPWORTH
DIXON.

I THINK it was no less a critic than Mr. E. V. Lucas who said that the French know how to paint but not what should be left unpainted, while the English know what to paint but not how to paint it. This dicta, so simple on the surface, goes a long way towards explaining what is unsatisfactory in both the French and English schools of to-day. Put in a nutshell, it reasserts the obvious truth that the Briton trusts too much to sentiment—to what Mr. Cecil Raleigh calls “triumphant virtue”—the Gaul too much to a dazzling technique. There are exceptions of course. That the subject of this article, Mr. James Paterson, cannot be ticketed and tabulated with any ready-made phrase needs no demonstration. A Scotsman, animated with the grit and fervour which seem the birthright of



“POLLARD OAKS, BRITTANY”

BY JAMES PATERSON



"THE LAST OF THE INDOMITABLE." FROM
THE OIL PAINTING BY JAMES PATERSON, R.S.A., R.W.S.



"HERMITAGE" (WATER-COLOUR)

(In the possession of E. J. Horniman, Esq.)

BY JAMES PATERSON

our kinsmen across the Border, the artist has not only a fine sense of line and a nervous grip of his tools but a critical taste which leaves little room for sentimentality. Observation (used in the technical French sense) he has in plenty. Nor could he have put himself to school in a Parisian *atelier* without being something of a realist. But in saying all these things we have to confess that the artist's secret still eludes us. We have still to pluck out the heart of his mystery. For if Mr. James Paterson has one quality more developed than another it is his poetic sense. In him it may be truly said that imagination is master. Thus his feeling is more accentuated than in the majority of his contemporaries who have gone to Paris for their technical training. It is this quality, so rarely found in the audacious canvases which scream from the walls of the more progressive of our exhibitions, which marks out Mr. Paterson's work. On mere *bravura* and cleverness of handling he does not insist at all. A modern of moderns and in the dangerous possession of a style, Mr. Paterson may at one moment have been in peril of losing his rare personal note in the posture of a mere technician or adroit mannerist. But it is safe to say that his

mentality was too strong for him. Thoughtful by nature and a student by habit, his pictures have a congruity which comes of their being not only wholly digested but of being actual live creations—part and parcel, that is to say, of the painter's outlook on life. It is well-nigh impossible to study Mr. Paterson's drawings of Edinburgh without being struck by the passion and poetry underlying an extremely modern manner. To the artist indeed Edinburgh is a city apart, for who else has felt and understood the glamour of her moods or interpreted the charm which lies under her brooding austerity?

James Paterson, the third son of Andrew Paterson, was born at Hillhead, Glasgow, on the 21st of August, 1854. His father, a manufacturer, was able to give his boys a good education. James was sent to the Western Academy, whence he proceeded to the University of Glasgow. But the trend of the lad's whole training was mercantile. His upbringing was with the view of his entering on a business career. Hence, like Holman Hunt and another Lowlander—David Murray, Mr. James Paterson languished for four years in a Glasgow office. Struggling against the dreary routine and



"KYLE" (OIL PAINTING)

BY JAMES PATERSON

longing for some adequate means of expressing himself in artistic channels, it was not till he was actually twenty-three years of age that the young man escaped from bondage. But in 1877 he achieved his object. To a Scotsman it was natural that he should turn his face in the direction of Paris, while once in the city of the Seine it was equally conceivable that he should gravitate to the studio of so famous a painter as Jean Paul Laurens. It was here, under the direction of M. Jacquesson de la Chevreuse, that Mr. Paterson began his serious training. Coming some six years later in life to his task than the majority of students, the young Scot was soon seen to make up for lost time. He had powers of concentration and methods of assimilating new ideas seldom possessed by the raw student. Travelling and painting in the company of Mr. Tuke (a fellow-student at Jean Paul Laurens'), Mr. Paterson only returned to the *atelier* to again pack his valise for Germany. The artist, in sooth, has always been something of a wanderer. A member of the Munich Secessionists Society,

and spending part of every year in Mecklenburg, Mr. Paterson is as well known on the Continent as he is in England. Nor did his marriage in 1884 in any way retard his progress. A two years' sojourn in the Canary Islands—undertaken principally for his wife's health—found the artist busily painting not only at Teneriffe, but at Oratava and Santa Cruz besides. Acclimatised in many countries the painter exhibits in Munich, Paris, Edinburgh, and London, while his recent series of lectures on "Aspects of Applied *Æsthetics*" at the Royal Institution showed with what precision and acumen he can express his views on contemporary art.

That Mr. Paterson has decided opinions goes without saying. Thus the artist insists on the necessity of training the eye "that it may see truly," while he further points out that sincerity and simplicity are the two chief attributes necessary to the student. Characteristic also were Mr. Paterson's strictures on a public notoriously slow to appreciate originality. His aphorism, that "acquiescence in the opinions of others is a poor



"MORTON CASTLE." FROM THE OIL
PAINTING BY JAMES PATERSON

makeshift for personal perception," touches not only the very root and groundwork of art worth calling by the name, but the public's attitude in the face of it. It is, in fact, Mr. Paterson's claim for individual choice in the artist's field of labour which makes his opinions worth having. Landscape painting we all know is not topography, but we can hardly insist enough that "vital landscape art is the expression of an individual impulse." It is this undeniable truth which Mr. James Paterson has nailed to his masthead. *Le paysage est un état de l'âme*, and if Mr. Paterson's handwriting smacks of the twentieth century the ideas he expresses, the emotions he arouses, transport the spectator to a wholly different age.

Not that painting occupies Mr. Paterson to the exclusion of all other work. Far from it. In the volume called *Nithsdale* the artist has employed his pen as well as his brush in singing the beauties of the Nith, a stream which, born in the hills near Dalmellington, winds its fifty-mile course till it reaches that wilderness of sand known as the Firth of Solway. Every variety of scenery is to be found on the banks of the Nith in its passage to the sea, and it is hard to say if Mr. Paterson best succeeds

in depicting the frothing burn seen through tangles of overhanging blossom near Dalpeddar Hill, in the more serene and spacious reaches of the middle vale of Nith near Keir, or in the wild, wind-blown surroundings of Carlawerock Castle by the river's mouth. For my own part I prefer him in the drawing called *Solway Sands*. A spot beloved by Sir Walter Scott, the place fascinates by its very severity of line. To a large extent the boundary between England and Scotland, the estuary has long ceased to be a navigable channel, if it ever was one, and for sixty or seventy miles receives on its broad bosom the waters of the Annan, the Eden, the Derwent, and the Esk. It is on this illimitable tract of sand that the Nith joins the Firth of Solway by the great Blackshaw Bank near Carlawerock, and when at high tide the famous "white steeds of Solway" race in across the flats with a roar as of a conquering host. More peaceful is the moment depicted by Mr. Paterson. Under towering skies and a long, low horizon, a herd of cattle invade the sands at low water. Impressionistic in treatment and with a magic in its lighting *Solway Sands* has a curious charm of composition. For, like the Dutch painter James



"LE PORT, DINAN" (WATER-COLOUR)

(In the possession of W. A. Coats, Esq.)

BY JAMES PATERSON



"MADELEINE." FROM A CHALK DRAWING
BY JAMES PATERSON, R.S.A., R.W.S.



"THE THREE WINDMILLS" (WATER-COLOUR)

(In the possession of J. J. Cowan, Esq.)

BY JAMES PATERSON

Maris, Mr. Paterson uses the backs of his cattle to accentuate his love of the horizontal line, and does it with rare dexterity.

This particular charm of repetition (one of the marked features, as we all know, of Turner's compositions) was also accentuated in the water-colour drawings shown by Mr. Paterson at the Paterson Galleries, Old Bond Street, last spring. Here the painter changed his *venue* and took the picturesque villages of the Côtes du Nord for his theme. Dinan sufficed for a jumping-off ground, and in *Le Port, Dinan* (reproduced in this number), the *Church of St. Malo, Dinan from Montparnasse*, *Port de Jerzual*, the *Place St. Sauveur*, the *Pig Market* and the *Old Houses on the Rance*, Mr. Paterson amply justified his choice of subject. St. Jacût de la Mer is another favourite hunting ground of the painter, who, prolonging his stay last autumn in this primitive fishing village, gave the world *The Windmill, St. Jacût*; *The Shore, St. Jacût de la Mer*; *Ile des Ebhies, St. Jacût*; *Fishing Boats* and *Le Chatelêt*. Other exhibits at the same exhibition included drawings as diverse as a study of Edinburgh; *Montrichard*, a sundown

effect in Touraine; and *The Three Windmills*, a sketch made in the Canary Islands; the two latter pictures being reproduced in black-and-white in these pages.

For the moment I have spoken of Mr. Paterson's water-colours only, but to judge of his fine sense of tone it is necessary to study his dry points and etchings as well. *Greyfriars Churchyard, Edinburgh*, etched in 1906, is a case in point. So also is *Arthur's Seat*, a sketch made the same year. Yet finer than either of the foregoing, for more truly characteristic of the artist's means, is *Edinburgh Castle, from Greyfriars Churchyard*—a noble conception wrought at white heat in an inspired moment. Mr. James Paterson, to be sure, has many moods. His art does not consist entirely of purple patches. The little dry point called *Moon-rise* shows him placidly serene, a mere dabbler on life's surface. Wholly restful also is the seascape called *Dutchmen at St. David's*, and the study of the river Caise seen at its source—a landscape in which Mr. Paterson uses his favourite horizontal lines and with more than his usual adroitness. Large, spacious and airy is the landscape the artist

James Paterson, R.S.A., R.W.S.



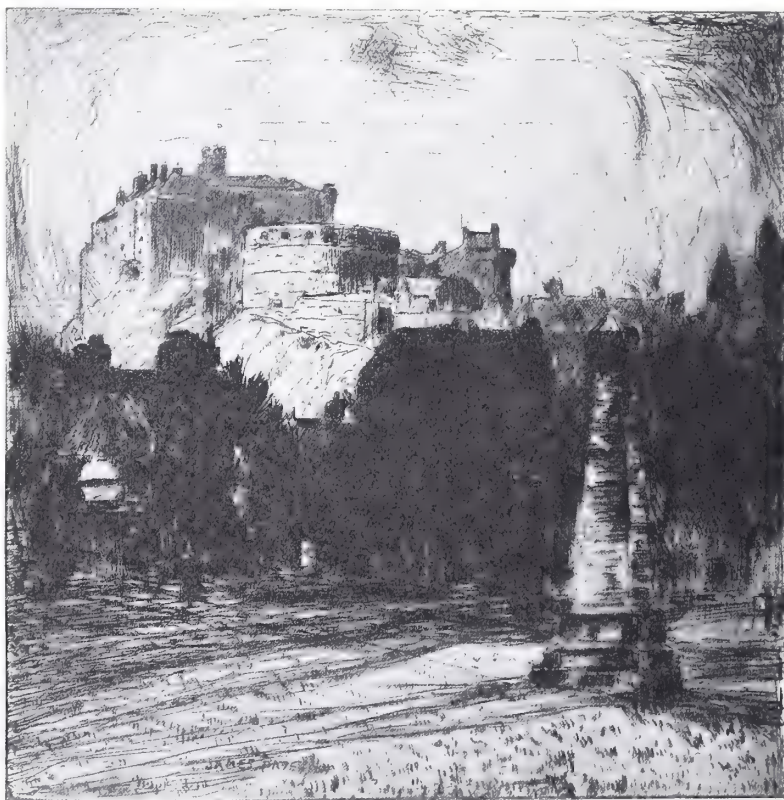
BRONZE MEDAL FOR EDINBURGH NAVY LEAGUE. DESIGNED BY JAMES PATERSON

calls *Kyle*. In its handling it is impressionism at its best, for it eliminates only the unessential, while so faithful is the hand to the dictates of the eye that, in a happy phrase of Mr. Henry James, "perception seems a kind of execution." Rarely indeed is the marriage between mind and matter (that is to say the mental vision as opposed to the record on canvas) so close and so informing as we find it in Mr. Paterson. Take the study called *Wind in the Trees*, for instance. With what economy of means the artist conveys his meaning! A few lines, a patch of light and shade, a whisking leaf, and lo! we seem to hear the sibilant sound of the great north wind, and the very tree trunks trembling to its music. In plain English the painter's sense of the mystery of Nature is so sensitive that he can convey it to the spectator in a species of shorthand. For the true artist is always a medium. Be his manner sombre or caressing, grave or gay, we are compelled to see with his eyes, to understand with his understanding.

This force, the secret of all vital landscape art, as magnetism is of acting, is part and parcel of Mr. Paterson's baggage. In truth, if we wish to convince ourselves that the

painter possesses the special power I have been discussing, a glance at a work like *Morton Castle* (p. 195) easily settles the matter. It is a typical picture, and so characteristic of the artist's manner that if nothing else survived of his we should be able to comprehend him by this landscape alone. In its somnolent grandeur it is the very antithesis of the evanescent and changing beauty of his *Kyle*. Drowsing in the late

afternoon sunshine and buried in its primordial trees, Morton Castle seems a spectre pile, a thing conjured up by some fantastic dream. In its witchery it is a landscape with a soul as well as a body—a rare attribute, as has already been said, in a day when mere cleverness and audacity would seem to be the be-all and end-all of the schools. "The fool," William Blake once truly said, "does not see the same tree that a wise man sees." The



"EDINBURGH CASTLE, FROM GREYFRIARS CHURCHYARD" (ETCHING)

BY JAMES PATERSON

James Paterson, R.S.A., R.W.S.



"BARBUIE LINN" (WATER-COLOUR)

BY JAMES PATERSON



"MONTRICHARD, TOURAINE : SUNDOWN" (WATER-COLOUR)

BY JAMES PATERSON



"WIND IN THE TREES" (WATER-COLOUR)

BY JAMES PATERSON

sentence is even more true of ruins than of trees.

In our coloured illustration, *The Last of the Indomitable*, Mr. Paterson (who has lately been elected a full member of the Scottish Academy) is seen depicting the type of ship in which Nelson fought at Trafalgar. The artist's love of the old-time three-decker is again exhibited in the design for the medal of the Edinburgh Branch of the Navy League reproduced in these pages.

Another article might be written on Mr. James Paterson, for he can draw the figure as well as he can draw a landscape. But I have preferred, in so short an appreciation, to specialise, and to speak of him from the side from which he makes the strongest appeal. ————— M. H. D.

The replica of the "Chokushi-mon," or Gate of the Imperial Messenger, Kyoto, which was a prominent feature at the Japan-British Exhibition, has been presented to the British Government, and will be erected in Kew Gardens.

SOME ANCIENT SWISS COFFERS. BY A. S. LEVETUS.

SWITZERLAND offers something besides her wonderful aspects of nature to those who annually visit her hospitable resorts. Her museums are filled with rare specimens of Swiss art, which tell a tale of a glory that is past, of a time when the activities of her inhabitants were not mainly exercised in providing for the material wants of her myriads of visitors and her own people. Of late years much energy has been shown by a small group of enlightened men, with the result that collections have been brought together and valuable objects saved from the hand of the stranger. The opening of the Landesmuseum in Zürich some twelve years ago was a revelation, not only on account of the exhibits, but also because of the admirable method of arrangement adopted, and in this latter respect it has given a lesson to the world as to how a museum may be set out so as to be really

Ancient Swiss Coffers



FIG. 1.—GOTHIC CHEST USED FOR HOLDING CHURCH VESTMENTS. ' ORIGINALLY PRESENTED TO A MONASTERY AT WETTINGEN BY ABBOT RUDOLF WULFINGER (LATE 15TH CENTURY)
(*Historical Museum at Aargau*)

instructive to its visitors. 'So, too, in Berne, Basle, Aargau, Zug, Geneva, and in fact in all the chief towns of the various Cantons, there are museums which contain highly interesting specimens of the

and Italy generally, to the east by Bavaria and Tyrol. In the fifteenth and sixteenth centuries the influence of Germany predominated, in the seventeenth France. Though the republic cannot vie

with Italy in art generally, still she can boast many great men who built and decorated churches. In so-called "profane" work, too, Switzerland can show excellent examples of all kinds, but with three exceptions this article will only treat of coffers, a very important subject when considering the wood-carving of the country, and "mobiliar" in general.

In olden times coffers served many purposes. Sometimes they were used for guarding the precious spices from the East on which so much store was set, and, of course, they were often commonly used as wardrobes in which the garments not in daily use were carefully laid by. In the houses of the well-to-do one of their chief purposes was



FIG. 2.—EARLY 15TH CENTURY COFFER, PROBABLY USED FOR HOLDING ARCHIVES
(*Landesmuseum, Zürich*)

artistic productions peculiar to the different districts.

The geographical position of Switzerland must be taken into account when considering her art. It is this which accounts for the variety of styles. To the west she was influenced by France, and particularly by Burgundy, to the south by Lombardy



FIG. 3.—A 15TH CENTURY COFFER (PRESENT WHEREABOUTS UNKNOWN)

Ancient Swiss Coffers



FIG. 4.—COFFER FROM KÜSSNACHT, CANTON ZÜRICH. PROB. DATE LATE
15TH CENTURY
(Landesmuseum, Zürich)

naturally that of the iron safe of modern days, the title-deeds, jewellery, and other valuable treasures of the family being kept therein under lock and key. The lid of the coffer was often found convenient as a seat, and, if large enough, as a bed. At Versailles, according to Havard, coffers were in general use as beds about the year 1752.

The coffers used in churches were considerably longer than most of the domestic coffers, and generally had some scriptural emblem carved on them. They were, as a rule, presentations either from one of the ecclesiastics or from some member of the congregation.

As early as 1539 Gilles Corrozet, in his "Blason du Coffre," a witty poem, speaks of various kinds of coffers :

" Coffre très beau, coffre
mignon,
Coffre du dressouer
compagnon,
Coffre de boys qui point
n'empire
Madré et jaune comme
cire,"

and numerous others, but he does not mention those which were placed in the halls and in the chambers, nor those used for travel. It is curious to read that in those remote ages, when travelling was essentially difficult, both ladies and gentlemen took a large number of coffers with

them for use on the journey. These were known as "coffres à sommier," because they were carried on the backs of beasts of burden.

The manner of decoration varied according to the country, and various kinds are to be found in Switzerland, but it is more particularly of the carved ones that this article treats.

In German Switzerland there has always been a preference for pierced carving. It is not peculiar to the

region, because it is also to be met with in Tyrol and in South Germany. The old friezes on the "Schlösser," and on the frontage of the old houses to be still seen in the villages of these countries and in Switzerland, provide ample examples of its



FIG. 5.—PEASANT-MADE COFFER FROM LES GRISONS. DATE ABOUT 1500
(Landesmuseum, Zürich)

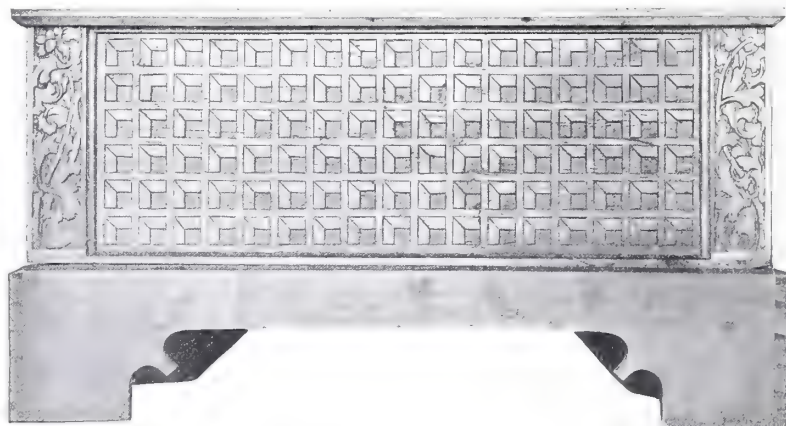


FIG. 6.—COFFER FROM MELINGEN, CANTON AARGAU. EARLY 16TH CENTURY
(Landesmuseum, Zürich)

Ancient Swiss Coffers



FIG. 7.—EARLY 16TH CENTURY COFFER FROM EGG, CANTON ZÜRICH, PROBABLY A BRIDAL CHEST
(Landesmuseum, Zürich)

popularity as a means of decoration. According to J. R. Rahn, "Über Flachschnitzereien in der Schweiz," published in the "Festgabe" at the opening of the Landesmuseum at Zürich in June, 1898, pierced carving is practically unknown in the parts of Switzerland bordering on France and Italy. The finest examples are to be found in the Canton Zürich, then follow Zug, Schwyz, Lucerne, and Unterwalden. Some few are to be found in Basle, Aargau, and Berne. In Neuchâtel and Valais and the Grisons hardly a single example exists. The old coffers were as a rule made of deal or pine wood, this being easy to manipulate with the simple tools employed for pierced carving. The softness and delicacy of the wood gave a certain satiny appearance and roundness to the work, while in the harder woods, pear, beech, and others, it appears duller and less finely finished. The wood-carver loved his work to appear in the form of relief, which appealed most to his artistic sense. This effect he could best obtain by using a soft wood; fir-trees were at hand in rich plenty, he had only to stretch out his hand and grasp. To give a more subtle contour to his handiwork the artist touched the background with a warm brown, thus throw-

ing the carving into higher relief, and at the same time emphasising the natural tones of the wood. Or if on occasion he wished to obtain a richer effect he had recourse to polychrome painting, as the peasant craftsmen of Russia and other Slav countries often do nowadays.

The designs varied greatly according to the fancy of the worker, for pierced carving allowed him to wander at will. The specimens here reproduced

show how subtle was his imagination, how delicate his manipulation. They are not only specimens of beautiful design and workmanship, but they



FIG. 8.—COFFER PROBABLY USED AS A STRONG BOX OR SAFE. DATE
EARLY 16TH CENTURY
(Landesmuseum, Zürich)



FIG. 9.—EARLY 16TH CENTURY COFFER FROM BURGDORF, CANTON BERNE
(Landesmuseum, Zürich)

Ancient Swiss Coffers



FIG. 10.—COFFER FROM CANTON VALAIS, WITH CARVED FIGURES OF OLD TESTAMENT HEROES.
DATE ABOUT 1520
(Landesmuseum, Zürich)

are also interesting from an historical point of view.

Fig. 1 shows a very rare example of Gothic art in Switzerland at the beginning of the fifteenth century. It is now in the Historical Museum of the city of Aargau. It is of very unusual length, measuring as much as 3'44 metres, or more than eleven feet. It was evidently made for the monastery of Wettingen, and presented to it by Rudolf Wulfinger von Wettingen, a famous Abbot who held office there from 1434-1445. It was used to contain church vestments, and bears to the left the arms of the family, two crescents on a black field. Either to give a harmonious balance to the right side or for some other reason, the Abbot introduced the other coat-of-arms, a wolf on a yellow field.

Fig. 2 is an interesting specimen of early fifteenth-century work. From the nature of the iron bands and clamps it may be considered as belonging to the type known as "coffres de Flandres," and was evidently destined to guard the archives and precious effects of the family

to whom it originally belonged. The form is of the simplest, consisting of two uprights, into which the coffer proper has been placed. This form



FIG. 11.—WALNUT COFFER, INLAID WITH MAPLE, ETC. FROM HUTWYL,
CANTON TURGAU. DATE 1539
(Landesmuseum, Zürich)

was highly favoured in the fourteenth and fifteenth centuries.

Fig. 3 is another fifteenth-century specimen and in build resembles the last-mentioned example, but it will be seen that the carving on the two uprights is not alike in design. The whereabouts of this

Ancient Swiss Coffers



FIG. 12.—PEASANT-MADE COFFER WITH COLOURED CONTOURS. DATED 1524
(*Historical Museum, Basle*)

coffer is doubtful, for it has changed hands.

In Fig. 4 we have workmanship of a higher order. This coffer originally came from Küssnacht, in the Canton Zürich, and its simple logical construction and well-balanced proportions make it singularly attractive. At first sight it seems to have been slipped into uprights, but nearer observation shows this not to be the case.

Fig. 5 is an example of the peasant's art, and an excellent one too. Its date is about 1500, and its original home was in Les Grisons. The wood-carver has tried his hand at both pierced and chip carving, and obtained a pleasing effect. On nearer observation it will be seen that he has forgotten one little bit, namely the lower left-hand corner of the right-hand field. The designs too on the uprights are different, showing that there has been no attempt at uniformity.

Fig. 6 is a fine piece of workmanship. It comes from Melingen, in Canton Aargau, and dates from the early sixteenth century. The diaper has been repeated with remarkable precision and surety of workmanship, which makes the coffer rank as a first-class work. Its very simplicity adds to its charm, while the supporting ends with their scroll device serve to enhance the beauty of the profile.

Figs. 7 and 8 are both specimens of early sixteenth-century work from Egg, in the Canton of Zürich. The former is ornamented with pierced carving, the latter with pierced

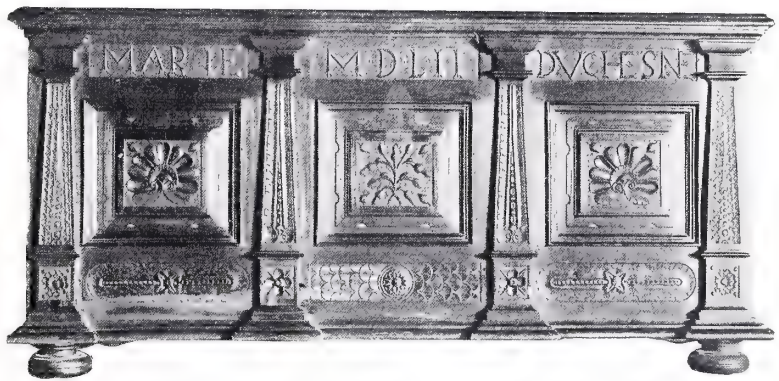


FIG. 13.—WALNUT COFFER, PROBABLY A BRIDAL CHEST. DATE 1552
(*Landesmuseum, Zürich*)



FIG. 14.—COFFER FROM MONTHY, CANTON VALAIS, PROBABLY A BRIDAL CHEST.
DATE 1580
(*Landesmuseum, Zürich*)

Ancient Swiss Coffers

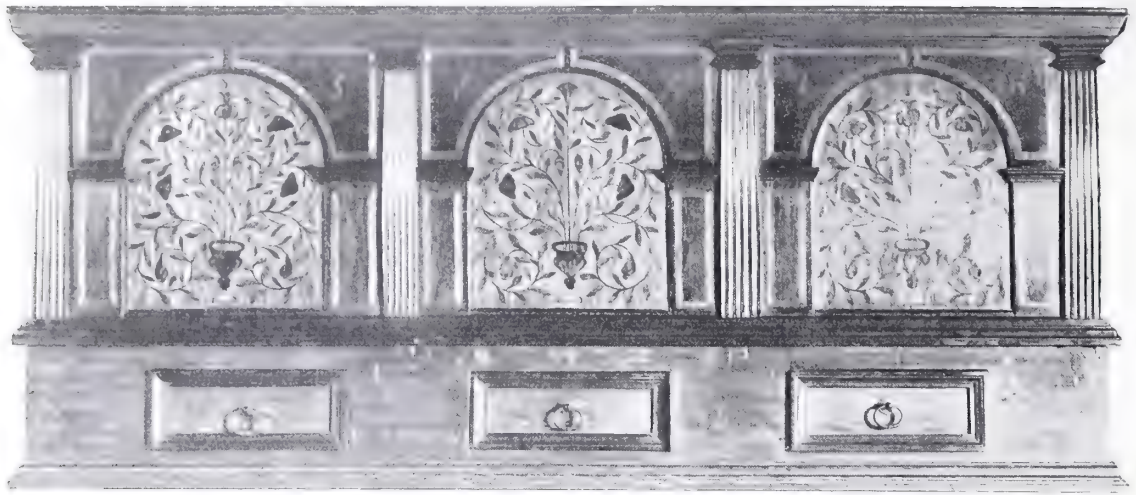


FIG. 15.—COFFER FROM CANTON SCHWYZ, WITH DRAWERS AND INLAID PANELS. DATE 1594
(Landesmuseum, Zürich)

carving and iron bands. The one may have been a bridal chest, while the other pretty certainly answered the purpose of our modern safes. The coffer shown in Fig. 7 has a socle from which it could be easily moved in case of necessity, and the fact that this coffer bears two monograms—on the right a Gothic “M” and on the left a Gothic cross, these representing Our Lady and Our Lord—gives colour to the supposition that it was originally destined for a bridal chest.

The other coffer (Fig. 8) was intended to be kept permanently at the bedside of its owner, whose eye could rest on it the moment he awoke. It is staunch and strong, though smaller in size than those already mentioned. The ornament is rather more delicate than that which we are accustomed to look for on a strong box, but nevertheless it has the appearance of iron scroll work at first sight.

Though early Gothic in ornament the next coffer (Fig. 9) bears on its face the influence of the



FIG. 16.—COFFER FROM WEST SWITZERLAND. DATE ABOUT 1600
(Landesmuseum, Zürich)

Ancient Swiss Coffers



FIG. 17.—COFFER FROM MANDS, CANTON GLARUS, WITH ARMS OF FLACTION D'YVERTON AND THOMASSEL D'ORBE FAMILIES. DATE 1612
(Landesmuseum, Zürich)

Renaissance, which began to make itself felt in Switzerland between the years 1520-1530. It belongs to that period, and is from Burgdorf, in Canton Berne. The division into fields was unusual at this period, the preference still being for long flat surfaces on which to carve. Each field has a different design, though all are formed of interlacing bands and scrolls, and some letters and numbers have been cut into the bands, but it has not been possible to transcribe their meaning.

Fig. 10 likewise shows the influence of the Renaissance. It originally came from Canton Valais—a land full of surprises for those in search of beautiful specimens of wood-carving. This specimen, which dates back to about 1520, is particularly interesting. The front has two small panels of equal size and a large central one. The heroes carved upon it are those of the Old Testament, David, Saul, Moab, and Solomon, while St. George and the Dragon have been introduced as if to separate the pairs of kings. Between each king is a column formed of a series of ornaments placed one over and against the other.

The lozenge-shaped ornament of the next coffer (Fig. 11) is an early example of South German renaissance. It is dated 1539 and is from Hutwyl, in Canton Turgau. At this period intarsias were beginning to come into favour. This particular coffer is made of walnut, the inlay being of maple and other natural light-toned woods.

Fig 12 shows another example of the peasants art, with the date 1524 carved on its face. The ornament is a curious mixture of Gothic and Renaissance as the peasant understood them. The contours have been coloured in order to throw the



FIG. 18.—MONASTERY COFFER, DATED 1614
(Landesmuseum, Zürich)

Ancient Swiss Coffers



FIG. 19.—COFFER FROM CANTON SOLOTHURN



FIG. 20.—COFFER FROM TOGGENBURG WITH INLAID DECORATION. DATE 1626
(Landesmuseum, Zürich)

ornament into bold relief, and the worker has evidently attempted to introduce portraits to head the pilasters, but that on the right has been effaced by time. The other is that of a woman.

The following twelve coffers show the march of the French and German Renaissance in Switzerland and have been arranged in order of their age. Fig. 13 bears the name Marie Duchesne and is dated 1552. It is not known who the lady was. It is characteristic of French Switzerland, where there was a preference for

small and delicate ornamentation. It is made of walnut, as indeed most of this series are, and was probably a bridal chest. So was the coffer shown in Fig. 14, which came from Monthy, in Canton Valais, and is dated 1580. The beauty and exactitude of the proportions, the simplicity of form and decoration, make this one of the finest examples of its age.

The next, Fig. 15, shows the High Renaissance in Canton Schwyz. Its date is 1594. The three panels are separated by pillars of the Ionic order, each surmounted by a capital. The floral ornament is formed of intarsias of soft woods of varying tones, and the delicacy of manipulation and exquisite colouring make this a rare example of inlay work. The drawers in the socle call for comment inasmuch as they are unusual.

Fig. 16, which dates about 1600, is another characteristic example of West Switzerland Renaissance. Its



FIG. 21.—COFFER FROM WEST SWITZERLAND, (BERNE OR NEUCHÂTEL)
(Landesmuseum, Zürich)

Ancient Swiss Coffers

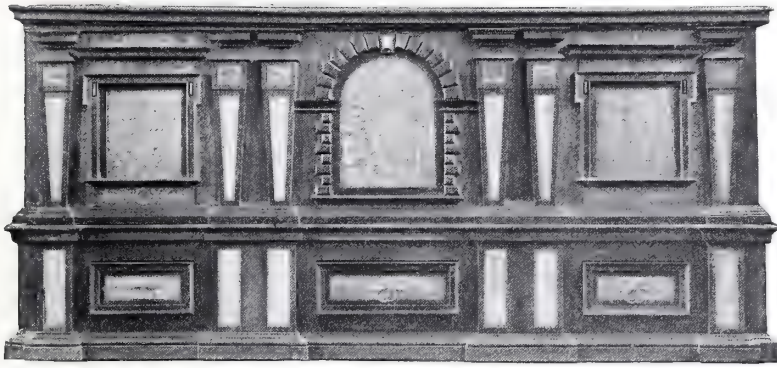


FIG. 22.—WALNUT COFFER WITH INLAY, FROM EAST SWITZERLAND, DATED 1643
(Landesmuseum, Zürich)

In Fig. 20, still another example of peasant craftsmanship may be seen. It came from Toggenburg and bears the inscription V.R. 1626. It is a fine example of renaissance work as transcribed by the peasant. The arched gateway with the posterns on either side give it a curious appearance. It is as though the craftsman wished to give the idea of a garden seen through the open gateway. The conventional tree

origin is uncertain, but it probably came from Berne, Solothurn, or Neuchâtel. The central panel bears the initials M. R., but it is not known to whom they refer. The key-hole scutcheon is capped with a sort of badalchin. The presence of the *fleur de lis* in the ornament indicates French influence.

Fig 17, which hails from Mands, in Canton Glarus, was probably the bridal chest of a member of the families of Flaction d'Yverton and Thomasset d'Orbe, as the arms are those of these two families. Note that the claw feet have come to French Switzerland. The colouring is very beautiful, just a touch of greyish patina to reveal its age.

The next coffer, Fig. 18, had its place in a monastery, and its age is close on three hundred years. The socle is curious with its turned-in feet. In Fig. 19 the central panel with its seemingly hollowed form is interesting. It looks like one of those washing apparatuses let into the boiserie of the dining-hall of ancient houses. The dolphins on the socle are peculiar to Canton Solothurn, from which this particular coffer came.

covered with flower-like fruit and the geometrical ornament are all formed by an inlay of hard wood



FIG. 23.—GOTHIC CUPBOARD OR ARMOIRE FROM KARLHAUS
(Landesmuseum, Zürich)

Ancient Swiss Coffers



FIG. 24.—SEWING OR WRITING TABLE
(*Historical Museum, Basle*)

let into a soft one, for the chest itself is of deal. It seems to have been a bridal chest and the trees may have been meant to symbolise long life.

The last two coffers (Figs. 21 and 22) are dated 1630 and 1643, and both are examples of a more debased style. The one from West Switzerland has all sorts of ornaments, candelabras, rosettes, scrolls and leaf-work, the other imitations of stone and brick work, and intarsia, the body of the coffer being of walnut, while for the inlay, apple, maple, pear and other soft woods have been used.

The remaining illustrations of a Gothic cupboard or *armoire*, a choir stall, and a writing-table, are given as interesting specimens of wood-carving. The Gothic cupboard (Fig. 23) is unusual in form for Switzerland. It is a question whether it has not been made by cleverly placing pieces of carving together and making a cupboard to fit them into, for the ornament on the right differs from that on the three other sides, and moreover the panels do not agree. In form the table shown in Fig. 24 is like one of those dolls' sewing-tables which are still made in Switzerland, and shows all the characteristics of late Gothic. It is only about a metre in length, and the drawers are very small. The

pierced carving is thrown into relief by a dark colouring, and is so delicate as to look like an inlay. The choir stall (Fig. 25) is a copy of one in the monastery at Spiez, in Canton Berne. It bears the coat of arms of the Erlach family, and the inscription is: "Jesus, Maria, Sanctus Johannes," the carving being thrown into relief by colour.

In the National Museum at Zurich, and in other Swiss museums there are, of course, many other fine examples of wood-carving, but those selected are sufficient to show that the craftsmen of old put their souls into their handiwork, and it is because of this that their works may be truly said to live after them.

A. S. LEVETUS.



FIG. 25.—CHERRY WOOD CHOIR STALL WITH
CARVED ARMS OF ERLACH FAMILY (CANTON
BERNE, EARLY 16TH CENTURY)
(*Landsmuseum, Zürich*)



"A SLEEPING MAN"

BY REMBRANDT

ON A COLLECTION OF
DRAWINGS BY REMBRANDT
AND THE OLD MASTERS.
BY FREDERIC LEES.

To discover the springs of a painter's activities, to trace the progress of his methods, to foreshadow the orbit of his flight and unfold his biography by the aid of the preparatory studies for his finished handiwork—what more exhilarating task than this could a student of art be set? Think of his joy at having a collection of original drawings and sketches by the old masters placed before him, and being told to examine and investigate; think of his gladness on perceiving some fresh glimpse of an artist's personality, his delight at each fresh discovery of an idea which blossomed into a masterpiece. A page of pen-and-ink sketches by Paolo Veronese first comes under his hand. Thought and research reveal the fact that they are the painter's initial ideas for the Verona *Martyrdom of St. George*. A spirited drawing by Teniers is discovered to be the preliminary sketch—with numerous variants of devils and fantastic animals—for the Berlin *Temptation of St. Anthony*; a study by Van Dyck to be the one he made before painting the Ermitage *St. Sebastian*. But what have we here? Surely a Michelangelo: the original studies in chalk for the figure of the cross bearer in his *Last Judgment*. And that this is a Correggio—one has only to compare it with *La Verité* in the Louvre to be certain of that

—is as clear as that this other work is a Holbein: a drawing for the celebrated *Dance of Death* series, and the only one of the forty which now exists.

This illuminating method of studying the drawings of the old masters is one which might be more widely adopted by students and writers on art. Applied with critical judgment it is wonderful how it enhances our interest in these precious works. We feel that they are no longer detached documents, but component parts of the lives of the men who produced

them; we feel that we are being brought into closer personal touch with these great artists, that we are, as it were, being admitted to their studios and allowed to witness the making of masterpieces.

But it is not every collection by any means which lends itself to this instructive reading of the history of art. Though it is quite true that every sketch by a master, however slight it may be, is a thing to be treasured, many collections of old drawings throw little light on the personality and methods of the artist represented there. It is rare indeed to find one so rich in works of biographical and historical interest as that containing the original sketches for the six celebrated pictures I have mentioned above.

The reason for this clearly lies in the fact that the connoisseur who has brought it together is himself an artist. M. Emile Wauters* possesses, in addition to the ordinary qualities which go to make a good collector, that trained eye of the draughtsman which enables a man to instantly detect the hall mark of a drawing of genius, and that intimate knowledge of the history of art which leads him to select, instinctively as it were, what is most essential to a clear understanding of the work of the great painters.

No one who has visited this great Belgian painter's studio in the Rue Ampère, in Paris, and has seen his incomparable collection, is ever likely

* A critical estimate of M. Wauters' work is to be found in *THE STUDIO* for May, 1908.—Editor.

Drawings by Rembrandt

to forget the privilege. There are sketches there by Raphael, Leonardo da Vinci, del Sarto, Tintoretto, Titian, Ghirlandajo, Signorelli, Mantegna, Rubens, Rembrandt, Van Dyck, Jordaens, Dürer, Van Ostade, Ruysdael, Cuyt, Potter, Leu, Watteau, Boucher, Ingres and many others. Some of them, as the marks in the corners show, have already figured in celebrated English and French collections, as those of the Duke of Buccleuch, Sir Joshua Reynolds, Sir Thomas Lawrence, William Esdalle, Nathaniel Hone, Valori, Goldschmidt, Utterson, Denon, Ravaisson Mollien, etc.; others, and not the least interesting, are M. Wauters' own discoveries.

How could one hope to give within the necessarily brief limits of a magazine article, an adequate description of these series of Rembrandts, Raphaels, Van Dycks, Van Ostades and all the others? Only in a volume could one hope to do them justice. We shall be wise, therefore, in concentrating our attention on the drawings of the

first named master, who is so well represented as to make it possible, if not to read in them the entire span of his life, from 1606 to 1669, at any rate to visualise certain sides of it. The fact that some of the greatest of our modern painters, including Reynolds, Lawrence and Landseer, were enthusiastic collectors or admirers of Rembrandt's drawings should act as an incentive to others to search for the little known sides of his character and the secret of his art.

This task is easier, perhaps, than at first sight appears, for, as has been well said by one of his biographers, though "others have shown more exactitude, more taste, more grace or beauty in their draughtsmanship, no master has expressed his ideas with greater clearness and strength." Indeed, though it is difficult, one might even say impossible, to establish the exact chronology of his drawings, since he rarely dated them, there are few old masters whose sketches are so revelatory as his, and consequently few whose preparatory works



"JACOB AT ISAAC'S BEDSIDE"

BY REMBRANDT



STUDY OF A LION. BY REMBRANDT.

(In the Collection of M. Emile Hanter.)

Drawings by Rembrandt

are so worthy of study. His strong individuality, his marvellous faculty for representing light and shade, his diversified methods of work, even his personal tastes and his home life, all these are strongly reflected in his work with brush, pen and pencil.

The fourteen fine drawings in the Wauters collection are all executed with pen and sepia. But Rembrandt was at home with all materials. A classification of his works in Paris, Vienna, Berlin, London, Amsterdam, Dresden and other art centres shows that he worked with pencil, pen or brush, red chalk, silverpoint, Chinese ink or wash, either separately, or, as frequently happened, in combination, with equal facility. He displays great diversity, too, as regards manner. There are careful drawings in which the most subtle delicacies of light and shade are indicated; others which have been produced with the most excessive haste. How wonderfully expressive are these latter? How much more they tell us about the artist than his more deliberate, painstaking efforts! He has seen some incident or other in the streets of Amsterdam, and on returning to his studio he would transfer it to paper without delay. Not a moment is to be lost or the impression will be gone! So he seizes his pencil, or his pen, or his chalk, whichever comes handiest, and on the nearest piece of paper makes his rough yet eloquent record. Two of his well-known drawings were made, as we know, on the backs of invitations to a funeral. Nearly all artists, whether ancient or modern, are the same in these matters. To my own knowledge Henner so set down his fleeting impressions, and the only studies he ever made for the majority of his pictures were little sketches in charcoal and white chalk on any chance scrap of brown paper he could find, or, in lieu of that, the inside of a large slit-open envelope that had already passed through the post. It is most probable, however, that Rembrandt's method of working underwent modi-

fication. In his early days he could not take too much care over the finish of his drawings: he worked on them with the same diligence which he applied to his splendid copies of engravings by Italian masters. But as he grew older he developed a freer manner. He saw that he had everything to gain by rapidity. These records of *choses vues* were, after all, only notes made solely for his own eyes and personal use. What matter if the lines *were* somewhat incoherent, so long as they served their purpose and aided him in the preparation of his works?

All Rembrandt's drawings may be roughly divided into two categories: his studies from nature and his compositions. Examples of each class of work are to be found among the sketches owned by M. Wauters, and how admirably they illustrate the artist's life will be vividly remembered by all who saw them on view at the memorable Rembrandt Exhibition at the Bibliothèque Nationale, in Paris. It does not much matter which we take first. Here is a page of sketches: some women's heads, the figure of a man standing, and that of a woman sitting down. Whether done direct from nature, or, as is more likely, from memory, they witness to one indisputable fact—a desire for truth and an all-absorbing interest in the people around him. Strict fidelity to Nature was Rembrandt's ruling passion, so what more natural than that he



"A PERSIAN HUNTER AND HIS CHEETAHS AT A FOUNTAIN"

BY REMBRANDT

Drawings by Rembrandt

should cast his eyes around him and use the material which the home and the street provided with such abundance? His wife, his children, his servants, his neighbours were all requisitioned as models, and whenever he went forth it was with sketch-book or mind open to receive impressions. Look at this sketch of *Two men seated at a Doorway*, and note the naturalness of both attitude and expression—a street scene such as might be witnessed any day at the artist's own front door; or at this portrait of a mendicant, sketched in profile, with a mantle over his shoulder—a summary record of the beggar-man at the corner, and whom he passed, maybe, for many a year; or at this *Woman binding up her Foot* in the presence of two of her friends, whose stooping figures so well express their solicitude; or, again, at this drawing of *A Sleeping Man*, whom the painter once found reclining by the roadside under the shade of a tree, and depicted at his ease. Do not these reflect the mind of a man who is ever searching after truth?

An important sub-section of Rembrandt's drawings from nature is that embracing his numerous studies of animals. Horses and lions were frequently introduced into his early pictures, and in 1641 he produced a number of etchings representing the latter. But these, in the opinion of leading authorities, are far from perfect as regards drawing, and it was not until some years later that Rembrandt attained perfection in this branch of his art. About 1650 he began to devote considerable time to his work as an *animalier*, and with signal success. "The horses in his *Bon Samaritain* and *Concorde du Pays*," says M. Emile Michel, "bear witness to the decisive progress which he made in the representation of these animals. . . . We may also point out that the drawing of the asses, oxen or cows in the sketches, engravings or pictures of this period, is more correct than in his first works. Finally, it was likewise about this time that Rembrandt had occasion to study lions. We have already stated with what clumsiness these beasts were depicted in his *St. Gerome* and the *Hunting Scenes* of the outset of his career. The sojourn of a menagerie at Amsterdam having probably enabled him to observe them near at hand, he passionately set to work to draw them, and there exist more than twenty studies of lions made at this time. It would appear, however, that he had some difficulty in familiarising himself with their forms, for some of these drawings are still rather insignificant, and give one no idea either of the

nobility of the movements or of the majesty of the appearance of these animals. In others, on the other hand, their character is rendered in a striking manner. Such, for instance, are those two crouching lions owned by M. Bonnat—drawings formerly celebrated in England, and which Landseer was never tired of studying at the house of Mr. Russell, in whose possession they then were; or that lion with eyes voluptuously closed and in the act of crunching a bone which he holds between his paws; or else, at the British Museum, that other lion, emaciated by the trials of captivity, but whose sadness and persistent dignity well agree with the two Latin verses inscribed at the bottom of the master's sketch:

Jam piger et longo jacet exarmatus ab aevo;
Magna tamen facies et non adeunda senectus.

The lioness eating and the one in repose, which also belong to the British Museum, are no less remarkable."

The last two drawings I have seen, and certainly they are very lifelike studies; but I have sought in vain for the drawing with the Latin inscription, and it does not seem to be known to the attendants in the Print Room of our National Museum. However, whatever may be the qualities of the sketch to which M. Michel refers,



"THE DEPARTURE OF TOBIAS"

BY REMBRANDT



*(In the Collection of
M. Emil's Wauers.)*

"TWO MEN SEATED AT A DOORWAY."
FROM A DRAWING BY REMBRANDT.

Recent Designs in Domestic Architecture



"WOMAN BINDING UP HER FOOT"

BY REMBRANDT

they can hardly be finer than the magnificent *Study of a Lion* possessed by M. Wauters. Its merits are far in advance of those of any of the drawings shown me at the British Museum, and I may add that it is certainly much finer than those of the Louvre and the Albertina. *A Persian Hunter and his Cheetahs at a Fountain*, another of the animal studies of the Rue Ampère collection, is less advanced in its drawing, but its composition foreshadows a picture of exceptional interest. Finally, there is a third drawing into which Rembrandt has introduced animals: a farmyard scene, with sheep at a fountain and a woman pumping.

A little sketch of a canal with a mill is the only landscape in the Wauters collection, but it is quite sufficient to remind us of Rembrandt's love of the country, and indirectly, to call up the figure of the woman who exercised such a powerful influence on his art during the nine years of their married life. Saskia van Uylenborch, the daughter of Rombertus van Uylenborch, a distinguished juriconsult, became the artist's wife in 1634; she sat for his picture of the *Jewess Fiancée*, which is in the Ermitage Gallery in St. Petersburg, and for countless other works, and her death in 1642 was one of the greatest blows that the painter could have received. It has been suggested that this loss, and also the state of health of his little son Titus, who needed country air, drew him towards landscape painting: he sought consolation, as so many have done, in "fresh woods and pastures new."

We now come to the studies which Rembrandt made for his compositions. M. Wauters is the

fortunate possessor of no fewer than five of them, and as one would expect, they are all Bible subjects. The story of Samson, that of the return of the prodigal son, that of the flight into Egypt, that of St. Gerome, and that which we may read in the Book of Tobit in the Apocrypha, exercised such a powerful influence over his imagination that he returned to them again and again. With the exception of the first two we find them all in the Rue Ampère. There is a masterly *St. Gerome in the Desert*,

and a no less interesting *Flight into Egypt*, in which the Virgin, wearing Saskia's large hat, is represented as having descended from the ass and in the act of resting on Joseph, who is carrying the child. Side by side with this charming study is hanging a sketch of *Jacob at Isaac's Bedside*, finely illustrating the most dramatic moment in that well-known scene—that in which Isaac says: "Come near, I pray thee, that I may feel thee, my son, whether thou be my very son Esau or not." And not far from this moving work which recalls a similar one in the Fodor Gallery, in Amsterdam, are the two remaining drawings, *Tobias' Mother and the Angel* and *The Departure of Tobias*. Here, once more, is the genius of Rembrandt set forth for the joy of our eyes: his power to depict with the pen some of the most touching episodes in literature. F. L.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE illustrations we give on this occasion relate to some restoration work done by Mr. Baillie Scott in Norfolk, and we cannot do better than reproduce the description given by the architect himself:—

"Runton Old Hall is a characteristic example of those old flint-and-brick houses still to be found in the Eastern counties. The intercourse with Holland in the past is no doubt partly responsible for the peculiar charm of these old homes, and this Dutch strain blends admirably with the indigenous

Recent Designs in Domestic Architecture

traditions, adding a note of prim, quaint formalism, which finds its expression in little paved courts set with cobble-stones in patterns, forming the approach to cool, whitewashed porches, and to quiet, restful, homely rooms. These houses are entirely free from any ostentation and display. They do not strut in borrowed classic plumes to impress the beholder. But there are better and deeper qualities which can perhaps be best summed up in one word—romance. Instead of being chilled by the dull grammar of pedantic art we are enveloped in an atmosphere of romance. Everything seems to have been designed to soothe and charm the eye, and as we pass from room to room we are conscious of deep and silent influences which seem to express all that is meant by the English conception of home.

“Such a house was Runton Old Hall till the ruthless vandalism of the modern builder marred its beauties. A glance at the two plans opposite shows how the original ‘hall’ was cut up into

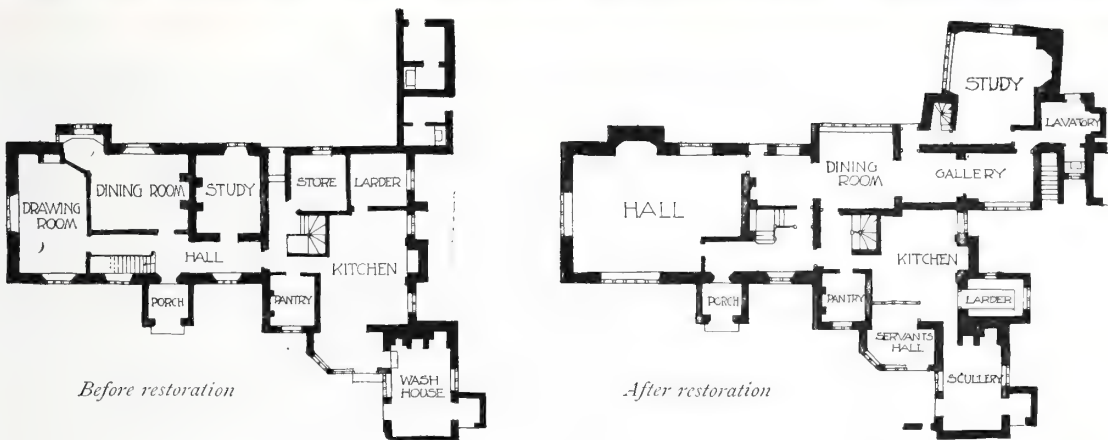
small rooms, including a ‘hall’ and staircase of the modern villa type. The old fireplace was also superseded, and the whole of the external chimney was removed; the lower part only remains as a recess in the room. The exterior had also suffered by later insertions of windows, and by flint and brickwork done with that lifeless, mechanical precision which is the bane of modern building.

“It has been the task of the present writer to try and restore to this disfigured house some of the glories of its earlier state. In this task I had the good fortune to enjoy the assistance of a most sympathetic and critical client, as well as the help of a young architect who, as clerk of the works, entered with enthusiasm into the spirit of the work. And so all the modern partitions were taken down, a new wing added, and the plan developed to meet the requirements of the occupant. The hall fireplace was reinstated and the chimney rebuilt, an overmantel in modelled plaster designed



RUNTON OLD HALL, NORFOLK: VIEW FROM NORTH-WEST M. H. BAILLIE SCOTT, ARCHITECT FOR THE RESTORATION

Recent Designs in Domestic Architecture



RUNTON OLD HALL, NORFOLK : VIEW FROM SOUTH-WEST, AND GROUND PLAN OF HOUSE BEFORE AND AFTER RESTORATION AND ENLARGEMENT. M. H. BAILLIE SCOTT, ARCHITECT

and executed on the spot by the clerk of the works, and the walls panelled.

"The garden was then developed on the same lines as the house, and as the site is subject to cold winds, its planning involved sub-divisions by walls of flints, the archways in which are on the lines of the main vista effects. These archways are

fitted with rough doors made of reeds, which still further protect the garden from cold winds. The final touch to this garden scheme was added by Miss Jekyll, who arranged the flowers to secure well-thought-out schemes of colour at all seasons.

"In such a house one of the most important elements is the flint walling. Until one has seen

Recent Designs in Domestic Architecture



RUNTON OLD HALL, NORFOLK: THE LONG GALLERY
M. H. BAILLIE SCOTT, ARCHITECT FOR THE RESTORATION

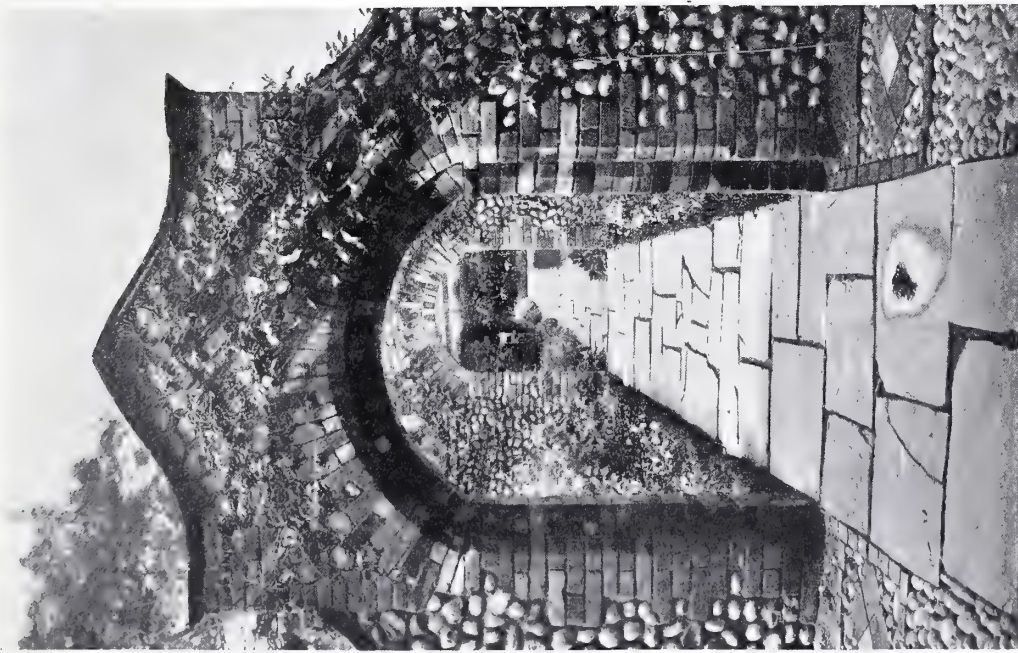
really high-class modern work it is difficult to imagine how uninteresting flint walls can be made to appear, while almost any old cottage will give a hint as to the possibilities of beauty in variations of texture and colour. Used in such a way, flints become a kind of rude natural mosaic of pearly-grey tones with infinite and subtle variations of colour and tone. In most of the work here the joints were set with 'shivers' of the flints, while in some places, by way of contrast, the rounded form of the stones was shown, and in others the flat surfaces of the cut flints. Add to this the quiet tints of the small red bricks, and you have a wall full of varied interest and beauty, and an example of that kind of art which arises out of the qualities of the materials used.

"Perhaps one of the most important principles which a building of this kind illustrates is the paramount importance of building — merely build-

ing itself—as an art. It consists mainly in the proper education of materials, and this education consists of the expression of the qualities of each material used. Giving up the modern building ideal of the perfectly straight line and perfectly smooth surface, we seek to express character of material by variations in texture of surface and variations in character of line. The oak beams and joists of the ceilings are made of a material which has a definite grain, and so slight deflections in these lines suggest and express that quality, and the beams take to themselves something of the character of the trees which they once were. A consistent application of this principle makes a building a vital thing, full of suggestion and interest, and the use of modern methods in this respect accounts largely for that great gulf which still seems to yawn between the old work and the new."



RUNTON OLD HALL, NORFOLK: THE HALL AS RESTORED
M. H. BAILLIE SCOTT, ARCHITECT FOR THE RESTORATION



*(Gardens arranged by
Miss Jekyll)*



RUNTON OLD HALL, NORFOLK: GARDEN
ARCHWAYS. DESIGNED BY M. H. BAILLIE
SCOTT, ARCHITECT

Studio-Talk

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON. —It is with regret that we have to record the death early last month of two distinguished artists, Mr. R. W. Macbeth, A.R.A., R.W.S., and Mr. Melton Prior, the war-artist. Mr. Macbeth was the most sympathetic engraver of other men's work, and was especially successful in his renderings after Fred Walker. But his own original work was also at times of a very high rank. Mr. Melton Prior perhaps met the demands of journalism more faithfully and with more conscience than any other press-artist. Such scrupulousness will be a real loss to journalism, one which it cannot afford in an era of sensationalism, with truth set aside as too aristocratic a thing for every day use.

We have also regret to record the death of Sir William Agnew, Bart., which took place on the last day of October. Sir William, who had just completed his 85th year, was head of the celebrated Bond Street firm who for a generation or more have had so much to do with the re-distribution

of great masterpieces; and he was also head of the house of Bradbury, Agnew & Co., the proprietors of "Punch" and printers of this magazine.

There was a refreshing atmosphere of virility and purposeful intention about the exhibition of etchings and water-colours by Mr. Frank Brangwyn which was held in the galleries of the Fine Art Society last month. He is emphatically an artist with a personality; and he has the rare power of doing things largely without being either bombastic or extravagant—and without any of that lapse into mere vehemence which comes to so many men who attempt the grand manner. This collection was specially remarkable for its expressiveness; for the way in which it set forth an artistic conviction that is exceptionally logical and consistent, and for the knowledge that was displayed in it of the management of technical processes. Mr. Brangwyn's splendid decorative sense and wonderful control over devices of craftsmanship give dignity and significance to everything he produces, whatever may be the medium he employs. His water-colours here were singularly successful as colour designs carried out with inimitable freshness



"THE MILL, DIXMUDE" (ETCHING)

(Fine Art Society)

BY FRANK BRANGWYN, A.R.A., R.E.



"THE BRIDGE OF SIGHS, VENICE"
FROM AN ETCHING BY FRANK
BRANGWYN, A.R.A., R.E.

(Fine Art Society)



"NAPOLEON'S PLAIN: MOONLIGHT"

(Carfax Gallery)

BY ALBERT ROTHENSTEIN

and beauty of effect; his etchings are masterly studies of tone treated with a robustness of sentiment and a certainty of statement which not many modern artists could rival. As an etcher, indeed, he stands almost alone, both in his understanding of the resources of the art, and in his ability to apply them to the working out of his scheme of artistic practice.

The Old Water-Colour Society always maintains a standard beneath which there is no falling. The tendency of the society is conservative, but it is that which is dignified, sincere and withal graceful in intention that it aspires to conserve. It is not always in the "set-pieces"—the pictures carefully prepared for exhibition—that we discover the amount of genius in water-colours its exhibitions contain. In the Society's winter exhibition, for instance, there are unconsidered pieces full of the significance of masterly familiarity with water-colour. We might name Mr. James Paterson's *The White Cow*, and perhaps more especially some of Mr. Clausen's beautiful drawings. Among

very interesting things this year are Mr. Walter Bayes' *Padstow Regatta*; *Mushroom Gatherers*, by Mr. Anning Bell; *The Hills at Olympia*, by Mr. Clausen; *A Little Picture*, by Mr. Edmund J. Sullivan; *The Mill Race*, by Mr. A. S. Hartrick; *Avignon*, by Mr. H. Hughes-Stanton; *Reds and Reds*, by Mr. Francis E. James; *The "New Learning"*, by Mr. F. Cadogan Cowper, A.R.A.; *Peacock*, by Mr. Edwin Alexander; *The Grand Canal, Venice*, by Mr. Arthur Rackham. Some of these things are slight, but they are all stimulating, and the society is to be congratulated on



"CHILDREN IN A LANDSCAPE"

(Carfax Gallery)

BY ALBERT ROTHENSTEIN



"AN ADVENTURE"

(Carfax Gallery)

BY ALBERT ROTHENSTEIN

extending its sympathy to the less formal pieces of work of this kind.

The galleries of Messrs. Carfax have the unique distinction of never being known to have had an uninteresting exhibition. Moreover, their doors are always open to artists who are not bidding for the sensational sorts of reputation. Obscured perhaps by the fame of Mr. William Rothenstein and Mr. Augustus John, the lighter, less original, but not less responsive genius of Mr. Albert Rothenstein, who exhibited at these galleries early last month, has remained somewhat in the background. His art has distinct affinity with Mr. John's; but equality of execution is the only secure foundation for a reputation, and the latter artist could not draw badly if he tried. Now Mr. Albert Rothenstein's hand cannot always live up to his highly-educated vision: it gets its best chances where it can be fanciful; it is there it often touches sources known to the artist whose reflection we find in his work. It reaches the realm of feeling, appeals to feeling, projects an atmosphere—unpleasant perhaps sometimes—but there it is.

The Goupil Gallery Salon is now one of the

most looked-forward-to features of the autumn season. This year it contains more than one picture which might easily be regarded as a masterpiece, in the bigger sense of this word. Mr. Walter W. Russell's *Dover Castle*, Mr. Glyn Philpot's *Man Laughing*, Mr. Patrick W. Adams's *The Parrot's Room*, Mr. A. Mancini's *Portrait*, Mr. A. Jameson's *Le Pavillon Français*, M. Jacques E. Blanche's *Easy Chair with Chintz Cover*, Mr. W. Orpen's *Bright Morning by the Sea*, and Mr. Nicholson's pictures readily come to mind. Mr. Orpen may be greatest as an interior painter, but when he goes out of doors, of course he takes his genius with him, and in the picture named he has given us something eminently finer than previous portraits or figures of his done in the open, though there is perhaps in this picture a little lightness and inclination to prettiness, or rather mere charm, scarcely worthy of his impressive execution. Mr. Nicholson's impressive art, like Mr. Orpen's, also suffers from the anxiety to give "pleasant" colour. Mr. Pryde is almost at his best in this exhibition and that in itself is a great feature for any exhibition. He plays a prank with architecture which is stimulating to the imagination, but irritating to the reason, in the tall, slender columns

Studio-Talk

on either side of his picture. Among many pictures which should be mentioned in this exhibition, we name especially *Night, Venice*, by Mr. O. Burnside; *La Partie d'Escrime*, by Mr. G. W. Lambert; *The "Salute,"* by Mr. W. G. von Glehn; *The Reader*, by Mr. Harold Knight; *The "Allier" at Billy*, by Mr. A. Rothenstein; *Roses*, by Mr. Algernon Talmage; *Dawlish*, by Mr. Donald Maclaren; *The Instructress*, by Miss Ethel Walker; *The Angler*, by Mr. A. S. Hartrick; *Richmond-on-Thames*, by Mr. A. Henry Fullwood; *The Mouth of the Cave*, by Mr. Walter Bayes; *The China Vase*, by Miss Edith Gunther; *The Fountain*, by Miss Esther S. Sutro; *Near the Clayworks*, by Miss Evelyn Cheston.

The etchings by Anders Zorn on view at Messrs. James Connell's witness very eloquently to the Swedish master's peculiar characteristics. Virility and strength are the keynote of the execution, as that of a man with a strong hand, but the vision is extraordinarily subtle and tames the hand in the most sensitive passages, giving his work an infinite change of texture and consequently an inspiring vitality.

With Whistler, whose lithographs Messrs. Dunthorne have been exhibiting, we had the sensitiveness without strength, or the strength was curbed. Perhaps the responsive touch, the really sensitive one, is always the result of curbed energy; the hand is not allowed freedom because it trammels itself with such close appreciation of intimacies of form. The caressing touch in the *Model Draping* or *The Dancing Girl* reveals the great Whistler, never on this ground to be rivalled.

Mr. Thomas R. Way, a disciple of Whistler's, has been exhibiting lithographs and pastels at Clifford's Inn Hall. It is not, perhaps,

when he emulates his master that he achieves the most. His is not the gift of suggesting everything in the abstract. Most representative of the charms of Mr. Way's pencil were *Hogarth's House*, *Chiswick*; *Hampton Court*, *the Sunk Garden*; the *Quaint England: Deal* series, and the *Quaint England: Stratford-on-Avon* series, in which there is a delightful wealth of finished detail, where Whistler would have found an equally delightful abbreviation.

The Old Dudley Art Society has just closed its autumn exhibition, which must be counted a successful one. The Society has never been an ambitious one. It has aimed at representing as widely as possible, and has adopted no exclusive policy. Consequently there is always a task of separating wheat from tares, which falls to the hanging committee in most galleries. The president,



"RETURNING FROM WORK"

BY HANS VON BARTELS
(Walker Art Gallery, Liverpool)



"THE DANCE OF ANITRA"

BY MISS L. E. C. MARYON

Mr. Burleigh Bruhl (some illustrations of whose work we reserve for another occasion), Sir William Eden, and in a quite different kind of art, Mr Lawson Wood, are particularly happy this year.

Other exhibitions of the month, besides those noticed above, included some very interesting studies of the Dalmatian Coast and other places, by Mr. and Mrs. Reginald Jones, at the Walker Gallery; also some happily-executed humorous water-colour drawings by Mr. W. H. Walker, at the same gallery. At the Ryder Gallery, Miss Alice Weld, of Rome, filled the room with some very able water-colours of England and Italy. The St. George's Gallery in Bond Street has been exhibiting water-colour paintings of English and Continental landscapes, by Mr. I. F. Green; the New Dudley Galleries water-colours, by Mrs. Georgiana L. Tilt, and at the Grafton Galleries a room was occupied by a collection of Dutch landscapes, by Mme. Terpstra-Reerink, whose work, though betraying a lack of that technical discipline necessary to

complete success, nevertheless bore witness to that love of nature which is such a strong characteristic of the painters of her own country.

LIVERPOOL.—Already the full attendance of visitors recorded at the Fortieth Autumn Exhibition at the Walker Art Gallery proves it to be no less attractive than any of its predecessors. The collection, enriched with large and important works by leading British artists, embodies also many smaller dainties enticing intimate study. The works of local artists share a large portion of this interest. To mention only a few: *La Procession du pardon de Sainte Barbe*, by J. W. Dawbarn, M.A.; *Euphrosyne*, *Thalia and Aglia*, by W. Alison Martin; *A Welsh Wood in Autumn*, by Jas. T. Watts, R.C.A.; *Sefton Park*, by David Jenkins; *Down by the Old Mill*, by Follen Bishop, R.B.A.; *Halsall Moss*, by Herbert Royle; *In the Shade of the Willows*, by A. E. Brockbank; *The Shepherd and his Flock*, by Harold Swanick, R.I.; and *The Falling Star*, by J. Hamilton Hay. The local portraitists, too, attain a high standard of accomplishment in such works as *James Webster, Esq., J.P.*, by Gilbert Rogers;

The Lord Mayor of Liverpool, and *The Lady Mayoress*, by R. E. Morison; *Mrs. Jack Edwards*, by Mrs. Maud Hall Neale; *Mrs. Albert Shaw*, by R. G. Hinchliffe; *Sir William Bowring, Bart.*, by F. T. Copnall; and *Sir James Barr, M.D.*, by George Hall Neale.

The sculpture, though not forming a large or important feature, includes many minor works of charm and interest in the contributions by W. R. Colton, A.R.A., Kellock Brown, H. A. Pegram, A.R.A., Alfred Drury, A.R.A., A. Bruce-Joy, R.H.A., the late Lord Leighton, Auguste Rodin, Mrs. Harold Stabler, Miss L. Maryon, Max Blondat, J. H. Morcom, Robert Bryden, R.E., Miss Gwendolen Williams, R. Standring, Herbert Mayor, Miss Jessie Stag, T. P. Essex, Miss Lilian Woodhouse and others.

The purchases from the collection this year by the Liverpool Corporation for the Permanent Gallery include *Returning from Work*, by Hans von Bartels;



"THE LANGDALE PIKES, WESTMORLAND" (PASTEL). BY R. GWELO GOODMAN
(Walker Art Gallery, Liverpool)

On the Bure at Wroxham, by Alfred Parsons, A.R.A. (oils); *Langdale Pikes*, by R. Gwelo Goodman (pastel); and *The Balloon*, by Miss Mary Gow (water colour).

H. B. B.

Miss Jessie M. King appealed strongly to her, and the result was that a series of designs were started from Malory's "Morte D'Arthur," and another from Maurice Hewlett's "Life of Richard Yea and Nay."

PARIS.—Designing for embroidery must be ranked as one of the most neglected of the arts. Many who have full command over their silk and needle do not feel themselves equal to inventing designs of their own worthy of their appreciation, and often have to content themselves with poor substitutes; consequently much energy and skill are bestowed on work which, as regards design, is both insipid and meaningless. Early recognition of this led Mme. Prioleau to search from one artist to another for designs in sympathy with her vision. The work of



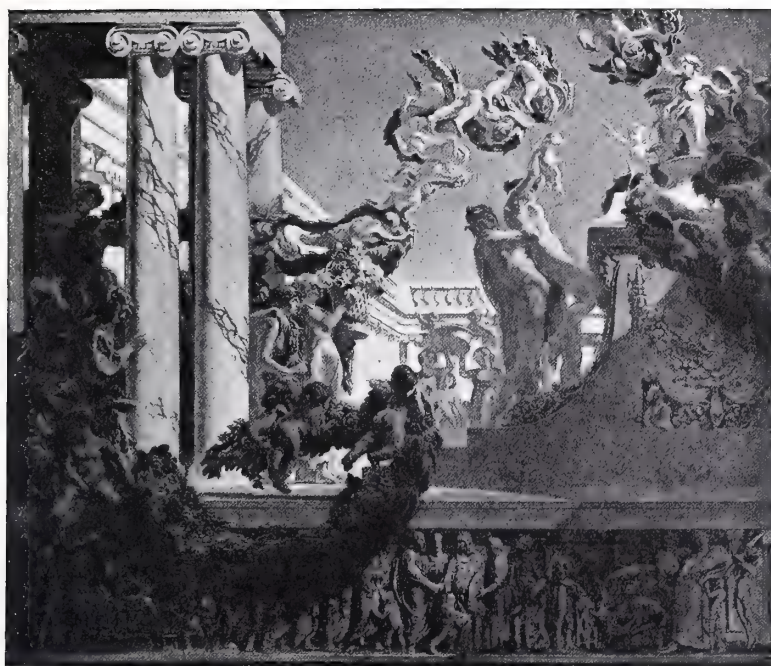
"THE BALLOON" (WATER-COLOUR)

(Walker Art Gallery, Liverpool)

BY MARY L. GOW



"HOW FOUR QUEENS FOUND SIR LANCELOT
IN THE WOOD." EMBROIDERED PANEL. DESIGNED BY
JESSIE M. KING, WORKED BY MME. E. PRIOLEAU.



"LA FÊTE DE L'AMOUR"

(By permission of M. Druet)

BY JOSÉ MARIA SERT

The panel now reproduced as a coloured supplement is the first of the "Morte D'Arthur" series to be completed. The design for it appeared in the last issue of "THE STUDIO Year Book of Decorative Art," the next issue of which will probably contain a reproduction of one of the other series. As regards technique, the greater portion of the panel is worked with the satin stitch. Mme. Prioleau, however, does not follow any law, or confine herself to a recognised stitch for a particular subject. She realises to the full the rich decorative quality and utility of her medium, and is at pains to avoid imitating in any way the pictorial painter. E. A. T.

The key-note of this year's Salon d'Automne was the decorative works. Here we found several artists whose indefatigable efforts resulted in their offering us a veritable *ensemble* of their work, and among them two names call for particular notice—M. Maurice Denis and M. José Maria Sert, two personalities of premier importance, each one very differently endowed by nature, yet

both equally attractive and unconventional in their art. M. Maurice Denis is one of the best-known members of the young French School. Now, for some twenty years we have followed the career of this free and independent artist, who has succeeded in creating a kind of new Idealism, but who possesses at the same time so deep a sense of grace and harmony. In his work we find much that is reminiscent of Fra Angelico and his contemporaries, but there is also in M. Denis' conception of the nude something of



"L'AMOUR ET LA MORT"

(By permission of M. Druet)

BY JOSÉ MARIA SERT



"LA DANSE"

(By permission of M. Druet)

BY MAURICE DENIS

Prudhon. Nothing could be more harmonious than his eight panels inspired by the evenings of the Decameron of Boccaccio, and intended for the decoration of an octagonal cupola in the *hôtel* of M. Charles Stern. The rather stiff Florentine forms have furnished the artist with most delightful *motifs* for his work. The panel entitled *Les Cyprès*

is a wonderful decorative achievement, while in that called *Les Pins* all the purity of line of Tuscan landscape may be seen in these large umbrella-like pines, the sombreness of whose colouring is relieved by the flowers in the foreground. Among the panels containing figures I was immensely pleased with *La Cantate*. The two groups, to

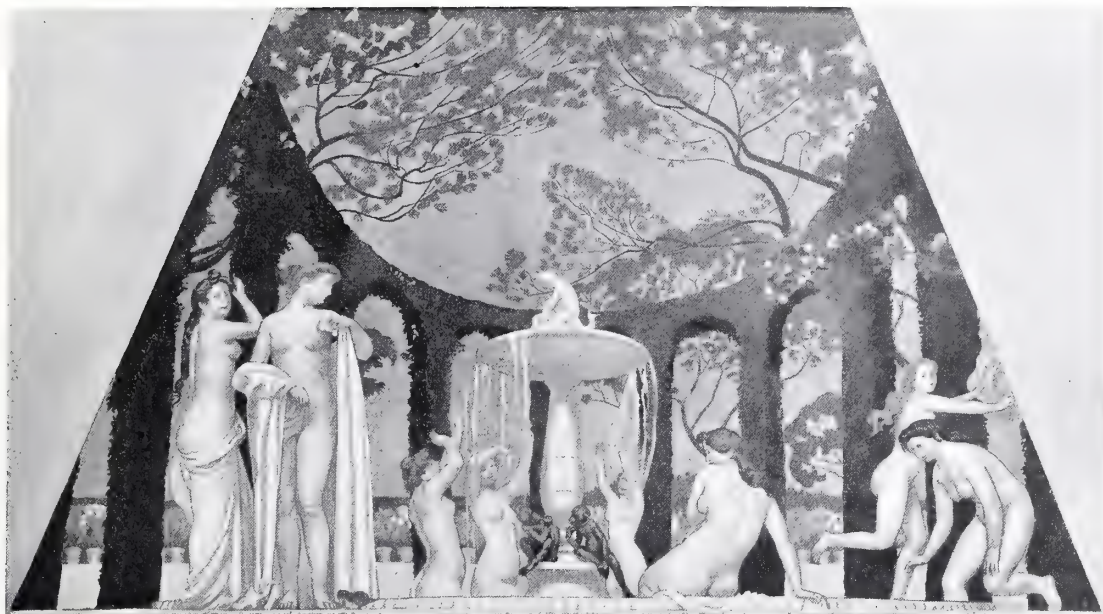


"LA CANTATE"

(By permission of M. Druet)

BY MAURICE DENIS

Studio-Talk



"LE BAIN"

(By permission of M. Druet)

BY MAURICE DENIS

right and left, balance one another perfectly, and hitherto it has only been given to certain painters of the quattrocento to arouse such a feeling of gracefulness, tinged somewhat with gaiety, yet which produces in the mind an impression as of music, sweet, soft, and sustained. In *Le Bain*, the effect of the foliage against the sky is delicious.

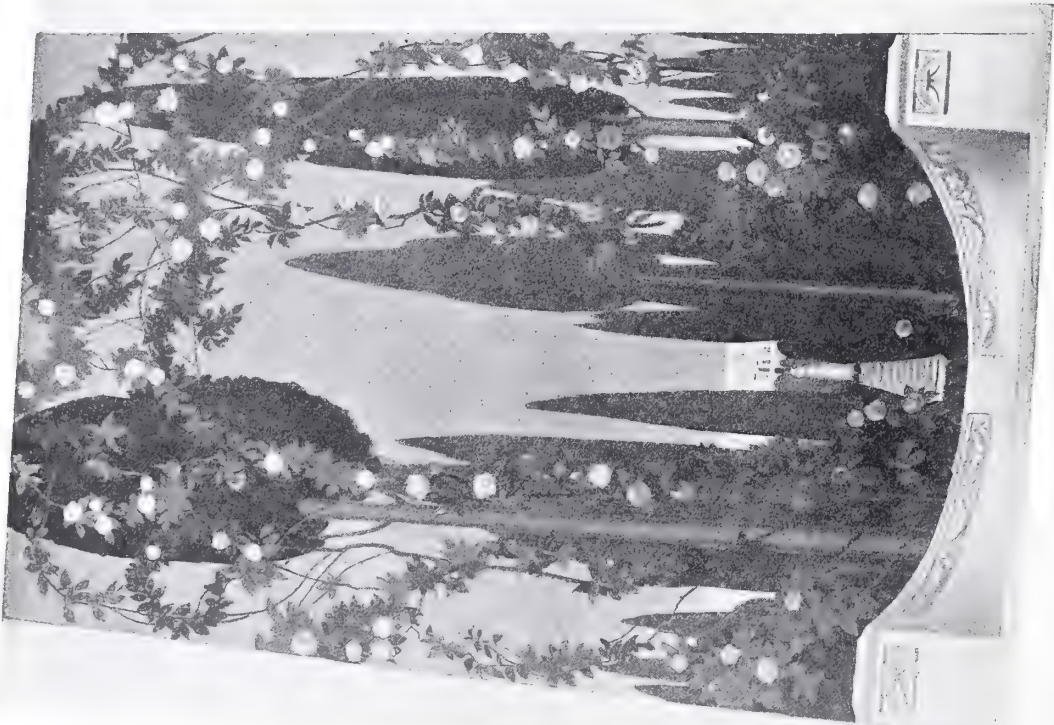
If M. Maurice Denis is pre-eminently an artist in whose work we find charm and sweetness, M. Sert, on the contrary, compels our admiration by the vigour, the impetuosity of his painting, in which we see the artist's fine temperament revealed. He was represented in the Salon d'Automne by a most important and complete piece of work—the



"LE POÈME"

(By permission of M. Druet)

BY MAURICE DENIS



"LES CYPRÈS"

(By permission of M. Druet)

BY MAURICE DENIS



"LES PINS"

(By permission of M. Druet)

BY MAURICE DENIS

Studio-Talk

decoration of a peristyle in the ballroom of the Marquis d'Atella at Barcelona. The theme which the artist has chosen to depict in the various decorative panels may be described as follows: Love presiding over the Destinies of Mankind, and ever present in all the manifestations of Human Activity and Thought. This philosophic idea has been depicted by M. Sert with superb symbolism. In the richness of the *décor*, the solidity of the painting, the artist shows his artistic kinship with the great Venetians. His groupings remind us of Veronese, and his foreshortening of Tintoretto's work, and, like Tiepolo, Sert excels in the art of, as it were, throwing his figures across the space he desires to fill. H. F.

BERLIN.—The Royal Academy has been celebrating the talents of Franz Skarbina and Joseph Olbrich by a comprehensive exhibition. As both these artists of widespread repute are no more among the living, it was a meritorious work to offer a general review of their life-work. In appreciating Olbrich the Academy has given proof of a particular freedom from bias, as he was the efficacious initiator of

modernism in architecture and the applied arts. He did much for the renaissance of our entire craft-life. Various instances of his works in textiles, glass, metal, and wood, were brought together, and we select for reproduction a writing-table presented by German industrial representatives to Dr. Theodor Lewald, the Imperial Commissioner at the St. Louis Exhibition. It is constructed of mahogany, richly and yet discreetly inlaid, and the relief-border for the top part is of rock crystal. The two bronzes, representing America and Germany, are by the Munich sculptor, H. Hahn.

Franz Skarbina has been a great favourite of our public as artist, teacher, connoisseur of many techniques. His artistic popularity was largely due to a certain kinship with Menzel. He also felt the strong attraction of the Frederick the Great period, and painted the soldiers, battle-scenes, and the historical costumes of that time. But he was also an eager observer of contemporary social life, and of all the realities around him. Whatever he rendered was grasped with conscientiousness, made attractive by a distinguished colourism or modern effects of illumination, and filtered through delicately re-



CHAIR AND WRITING TABLE WITH INLAY OF CARNELIANS AND MOTHER O' PEARL
(The property of Dr. Th. Lewald)

DESIGNED BY PROF. JOSEF M. OLBRICH



"SHUT OFF"

BY EDUARD OCKEL

acting senses. Elegance was his true element ; he loved refined dresses and interiors. His well-deserved designation of the "Salon painter" marks the wide distance which separates him from Menzel. Skarbina's was essentially a receptive nature ; he had studied much in Berlin, Holland, and France,

and masters like Menzel, Bastien, von Beers, Stevens, and Israels visibly influenced his art. The rich collection of his drawings at the Academy testified to the lightness and yet firmness of his pencil, and a leaf like our *Sorrows of Werther* speaks for his capability of rendering also intensity of feeling.



"LATE AUTUMN, CHORIN, MARK BRANDENBURG"

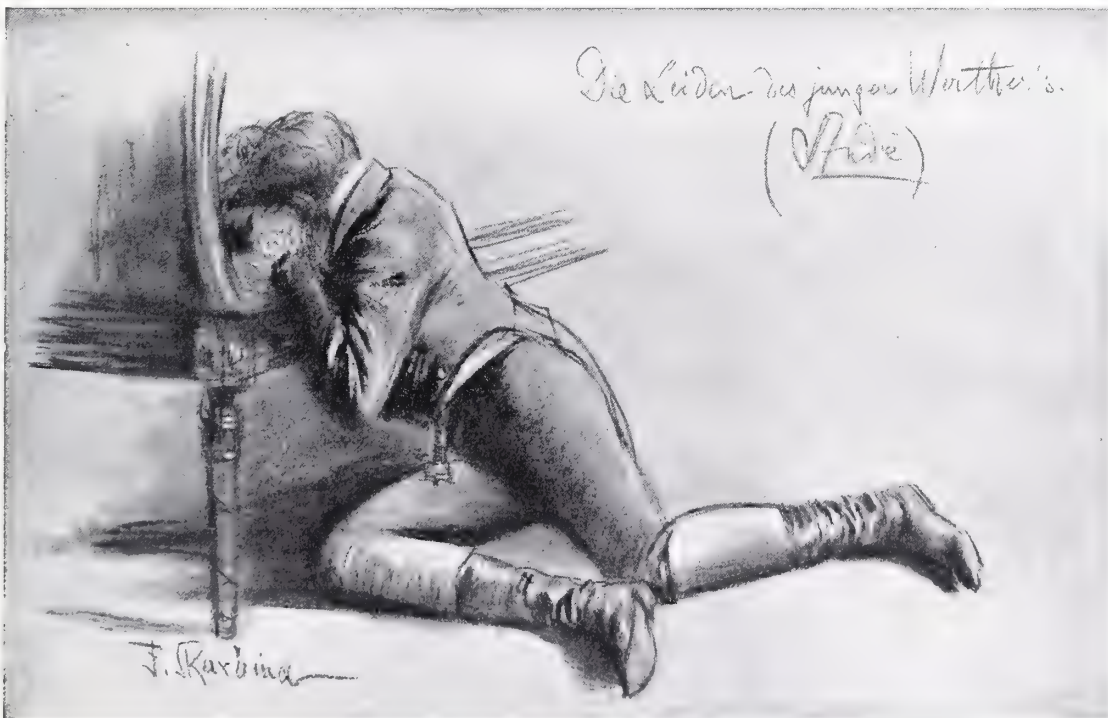
BY EDUARD OCKEL

Studio-Talk

The death of the animal and landscape painter Eduard Ockel has led to a reconsideration of the merits of an artist whose fate appeared to have been sealed by the triumph of modern tendencies. A recent collective show of his works at Fritz Gurlitt's, and some pictures of his on view at the Great Berlin Art Exhibition, brought home to many the injustice done to his talent. Ockel was certainly one of the few chosen animal painters. His pictures have been bought by State Galleries, by the Court and connoisseurs, but the artist with his retiring disposition would not keep pace with progress, and thus died rather solitary and embittered. He had learned his craft under Karl Heffek, and studied in Paris, where he was influenced chiefly by Rosa Bonheur and the Barbizon group. Dupré and Troyon were so delighted with his work that both invited him to join them on their sketching tours. He always needed the element of landscape as a setting for his cattle subjects, as a kind of musical accompaniment.

The Swedish Secession, the Konstnärns-Förbundet in Stockholm, has introduced itself to the Berlin public with an important exhibition, which filled all the rooms of the Secession building. It was

most interesting to trace here the same spirit of reform that had seized the whole continent, and yet to recognise the individual art which Sweden has evolved. The principles of naturalism, impressionism, and open-air painting have also permeated those northern artists. They have also tried the methods of Manet, Monet, Segantini and Rhysselberge, without surrendering their nationality. The love of their beautiful birthland with her majestic pines and granite dwellings is the subject of their untiring reproduction. They love the day that looks somewhat melancholy, and the all-pervading stillness. Country people and the furry and feathery dwellers of that solitude are also their frequent themes, and some secessionists who portray society people lay more stress on intellectuality and emotionality than on up-to-date elegance. Richard Bergh is much admired for precision in line and psychological grasp as a portraitist, and for his cleverness in pastel and charcoal. He excels as well in the rendition of large-featured and beautiful landscape. The late Ernst Josephson recalls Velasquez in some of his scenes from southern life, and his painting, *Mermaid*, breathes weirdness and the poet's frenzy. Nils Kreuger is convincing and energetic as a horse painter, and interests by plastic forms attained by strong contour. Liljefors is



"THE SORROWS OF WERTHER" (STUDY)

BY FRANZ SKARBINA



DOLLS

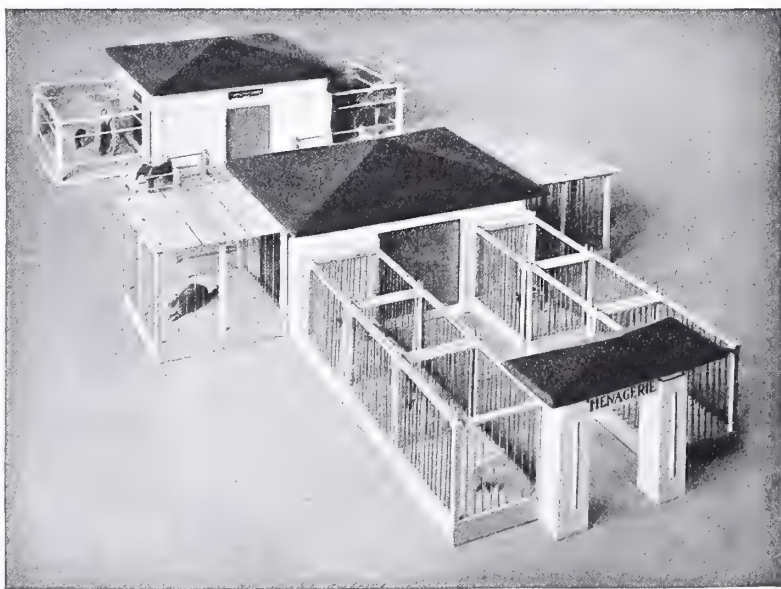
BY MARION KAULITZ

momentous and veracious in his well-known domain, and C. Wilhelmson transfers peasant life with truthfulness and sympathy on to his canvas. G. von Hennigs, a strong colourist, is the sole provider of Bohème types, but his clowns and café habitués have little Parisian grace, and rather resemble posters. This danger also deducts greatly from the merit of E. Jansson, another figure painter, who can grasp real life anywhere, in the swimming-bath or in the sailors' hall, and has the outfit of anatomical knowledge and the hand for movement, as well as an eye for strange nocturnal illuminations. The sculpture of Ch. Eriksson, Edström, Jern-dahl, Eldh, contributed strongly to the attraction of the exhibition. J. J.

MUNICH.—Animals and dolls have perhaps always been the most favoured playthings of children, but for all that their shapes have under the degenerating influence of wholesale manufacture, been greatly neglected. The wooden animals produced in the chief centres of the toy trade, where their fabrication is mostly carried on as a "home" industry, have only a very

distant and superficial resemblance to the originals. Some ten years ago, when the artistic conscience began to invade this industry, it fell to some artists of Dresden and Munich to introduce a change in the right direction; in the toys they designed, they strove above all to fix, in the form of a silhouette, the salient characteristics of their models. Gay colouring and an element of drollery enhanced the charm of these new productions, to which, however, the objection was raised that by emphasizing only the contour lines a child playing with them gained a false notion of the real appearance of the original. This objec-

tion was not without justification, and those designers who have recently turned to this field have sought to so shape their animals that viewed from all sides they shall reproduce the original as nearly as possible and be typical of the race. Thus the numerous exotic animals which Karl Weidemeyer has assembled in his menagerie are cleverly composed of parts, either turned on the lathe or carved, which, when joined together and painted, convey the natural appearance of the animal with a remarkable degree of truth.



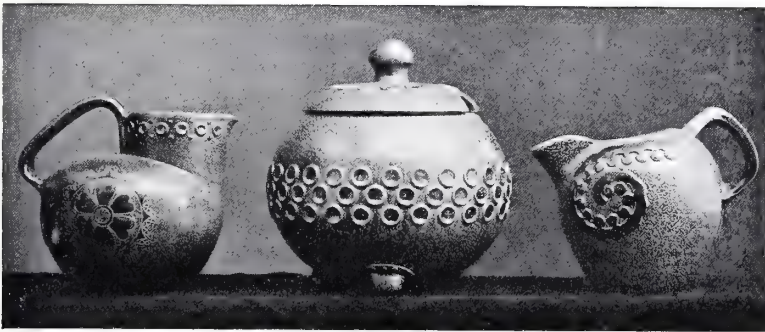
TOY MENAGERIE. DESIGNED BY CARL WEIDEMEYER. EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, A.G., BREMEN

Studio-Talk



GLAZED VASES, ETC.

HERMANN SEIDLER, KONSTANZ



GLAZED EARTHENWARE VESSELS

BY REINHOLD HANKE, HÖHR, COBLENZ

We have to thank a Munich lady artist, Marion Kaulitz, for bringing about a much-needed reformation in the designing of dolls. Unlike the gaudily dressed varieties with which the market is flooded year after year, her dolls are little creatures with individuality and character. They are sincere, snappish, good-tempered, simple, sly, obstinate, coquettish, but always childish and contented. Each one is different and each very much alive. Fraülein Kaulitz has had a remarkable success with her dolls at exhibitions in Berlin, Brussels, Paris and Vienna, and from her workshops at Gmund, on Lake Tegern, in Bavaria, they have gone forth to all parts of the world, but though multitudes of them are distri-

buted not a single one is sent away without first of all passing through her own hands and receiving, as it were, a maternal benediction. L. D.

BRUSSELS.—The International Exhibition which came to a close last month must, in spite of the disastrous fire which wrought so much destruction in August, be regarded as a signal success, and up to the end it continued to attract a large concourse of visitors from all countries. The energy and resourcefulness with which the organisers of the Belgian and British sections set to work to rehabilitate these sections,



GLAZED VASES

BY PROF. CARL KORNHAS, KARLSRUHE



"MARKET WOMEN" DESIGNED BY H. WEWERKA
EXECUTED BY REINHOLD HANKE

which were those principally affected, called forth general admiration, and the alacrity with which the various exhibitors co-operated, and thus helped to redeem the exhibition from the failure which

seemed imminent, was highly gratifying. Many of them were hard hit indeed. Sir Edward Sullivan lost a case of beautiful bindings, for which the jury had awarded him a gold medal; Messrs. Morris & Co. a large and extremely valuable piece of tapestry, with a design by Burne-Jones; and Messrs. Sangorski & Sutcliffe some choice examples of those illuminations for which they are noted; but perhaps the greatest misfortune was the destruction of the remarkable collection of British pottery and porcelain, one of the finest ever brought together, and the chief feature of the section.

In a recent number of this magazine, an article was devoted to the furnished interiors at the exhibition, and a series of illustrations were given from among those which formed a distinguishing feature of the German section. As fulfilling the purpose which the organisers had in view, namely, to exhibit to the world the remarkable development that has taken place in German arts and crafts, this section was a great success, although one important branch of industry, the textile trade, was very meagrely represented. The illustrations now given have been selected to convey some idea of the ceramic productions represented in this section. This collection of exhibits, which, with the metal



POTTERY VESSELS WITH COLOURED UNDERGLAZE DECORATION

BY ELIZABETH SCHMIDT-PECHT, KONSTANZ



POTTERY VASES

BY ELIZABETH SCHMIDT-PECHT, KONSTANZ

work and jewellery, occupied a long corridor and the recesses leading off it, was notable especially for the evidence it furnished of the ever-increasing part played by the artist-designer in the fashioning of articles of every-day use. Not only do the leading factories like the Berlin Royal Porcelain Manufactory, the Royal Bavarian Porcelain Manufactory at Nymphenburg, and other State institutions employ artists of repute for the designing and decoration of their wares, but many of the private concerns do the same, even those that turn out earthenware articles mainly. Thus Professor Albin Müller designs earthenware for R. Hanke's pottery near Coblenz, Professor Adalbert Niemeyer table services for Merkelbach's works near Munich, an establishment which has achieved considerable renown for its beer jugs and mugs, the designs of many of them emanating from Professors Riemerschmid, Hellmuth, Behrens, Berlepsch-Valendas, and other artists. Some of these exhibits were particularly interesting on account of their beautiful glazes. Noteworthy in this respect were the vases

and other vessels shown by Prof. Kornhas of Karlsruhe, Hermann Seidler of Konstanz, and Frau Schmidt-Pecht of the same place, the latter making a speciality of pottery thrown by hand on the wheel, then decorated with coloured *engobes*, and finally, after an application of glaze, fired once only, a very simple technique producing highly pleasing results.

It remains to say a word or two about the metal-work. Excellent

examples of work in non-precious metals were shown by R. L. F. Schulz, of Berlin; G. von Mendelssohn, Reinhold Kirsch and Eugen Ehrenböck, of Munich; while of work in the precious metals that exhibited by P. Brückmann & Sons, of Heilbronn, and Steinicken and Lohr, of Munich, were worthy of the best traditions of German craftsmanship, as well as fine examples of design by artists of high repute. Mention should also be made of the admirably organised group of exhibits



PORCELAIN FIGURES. DESIGNED BY THEODOR KÄRNER FOR THE ROYAL BAVARIAN PORCELAIN FACTORY, NYMPHENBURG

connected with book production. Here the work of the leading German illustrators and decorators of books was displayed along with many examples of binding, showing the tendency among the artists who engage in this work towards simplification of design. The same tendency was observable in another branch of book production—typography. The type from which the Official Catalogue of the German section was printed was designed for the firm of Klingspor, of Offenbach-on-the-Main, by Prof. W. Tiemann, and called after him "Tiemann Mediaeval." It has the merit of being at once easily legible and graceful in appearance.

W. T.

The Belgian Committee of the Congrès International de Numismatique et d'art de la médaille having been inspired by a wish to see included in the exhibition of Fine Arts at the Palais du Cinquenaire an international Salon devoted to the art of the medal, laid their proposal before the Commission de Patronage, by whom their suggestion was favourably received, and the idea unanimously adopted. The Government Department of Fine Arts therefore made of the art of engraving medals

a special "class." "This step"—(I translate the words of M. Tournour in his preface to the Catalogue)—"of which it is impossible at once to appreciate the significance, is one of exceeding importance, for it implies the official recognition of the contemporary art of the medal as a special branch of plastic art."



MAJOLICA RELIEF PANEL. DESIGNED BY PROF. J. WACKERLE FOR THE ROYAL BAVARIAN PORCELAIN FACTORY, NYMPHENBURG



MAJOLICA RELIEF PANEL. DESIGNED BY PROF. J. WACKERLE FOR THE ROYAL BAVARIAN PORCELAIN FACTORY, NYMPHENBURG

The contribution of the French artists to the Salon has been already dealt with in the October number of *THE STUDIO*. It only remains to add that this exhibition proved once again the great superiority of French work in this branch. "La France," writes M. Buls, the President of the Société hollando-belge des Amis de la Médaille d'Art, "a montré depuis trois-quarts de siècle une efflorescence de cet art de la médaille qui n'a été surpassée à aucune époque." And before passing on to more detailed consideration of the exhibits of the Belgian artists I must draw attention to the very interesting effort of the German school towards the creation of a characteristic style, and also to the qualities of careful observation exemplified in the Austrian work.

The sculptor, G. Devreese, of Brussels, stands in

Studio-Talk



PLAQUETTE: "L'ENSEIGNEMENT." BY P. WISSAERT

the forefront of the group of Belgian medallers, and our readers will remember that *THE STUDIO* has on many occasions given reproductions of his work. In the three frames and the revolving glass case which contained his numerous exhibits one had the pleasure of seeing again among the older works *La Dentellière*, *Le Photographe*, *Le Potier*, so

very characteristic, the delicate profile of the *Polonaise*, the portraits of *MM. de Witte*, *Buls*, *Van den Broeck*, to mention only a few; while among his recent productions was the plaquette reproduced last year in *THE STUDIO* (Sept., 1909, page 316) representing *MM. Kufferath and Guide*, the artist-directors of the Théâtre de la Monnaie; the charming features of the delightful dancer, J. Cerny as *Salomé*; the seal of the Université



MEDAL: THE ARTIST'S PARENTS BY P. WISSAERT



MEDAL

BY A. DE SMETH



COUNCILLOR'S BADGE OF OFFICE. BY G. DEVREESE

libre de Bruxelles: also a medal showing a mounted herald announcing the Exhibition of 1910; the badge of the Councillors of the Province of Hainault, showing on the reverse an apprentice being instructed in his work by his master, a most



PLAQUETTE : BARON GEVAERT BY CH. SAMUEL

appropriate design for a Province which contains so many technical schools. Since the opening of the Salon M. Devreese has been able to complete yet another piece of work, the medal for the Beaux-Arts. This represents the struggle of mankind towards the ideal in art, despite the difficulties of existence.

Two cases contained the work of the sculptor, Ch. Samuel; he has executed several remarkable plaquettes, among others one commissioned by the Société Royale d'Architecture de Belgique, and

numerous portrait medals and plaquettes, among which we have chosen for reproduction that of *M. Vergote*, a former Governor of Brabant, of *Count Goblet d'Alviella*, and of *Baron Gevaert*. We had occasion lately, apropos of this last plaquette, to refer to the courageous enterprise of the publisher Fonson, of Brussels, who wishes to perpetuate, in a series of medals, the names of distinguished Belgians. The last work published in this way is a portrait of the poet Max Waller, the founder of the *Jeune-Belgique*. M. Devreese has caught the likeness and engraved admirably the noble and sympathetic features of the young writer.

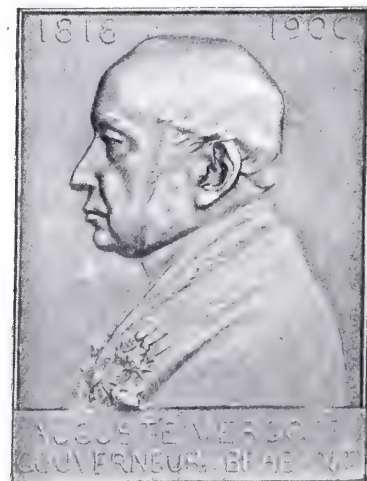
Those prolific sculptors of Brussels, P. Dubois and P. Braecke, M. Devillez, who does such delicate work, the medallers, F. Dubois and



PLAQUETTE. BY CH. SAMUEL



MEDAL : COUNT GOBLET D'ALVIELLA BY CH. SAMUEL



PLAQUETTE : M. VERGOTE BY CH. SAMUEL



"BOYS BATHING." GRANITE RELIEF FOR A FOUNTAIN AT THE HIGH SCHOOL, ÖSTERMÄLM, STOCKHOLM

BY CARL J. ELDH

L. Dupuis, all contributed largely to the success of the Belgian section of the Salon, and in concluding our survey of it we would draw attention to the work of two young men—namely, M. de Smeth, a pupil of Devreese, who showed a *Jeune Nantaise*, and M. P. Wissaert, a pupil of Van der Stappen, who exhibited his charming plaquette *l'Enseignement*, of most remarkable cleverness of composition, elegance of design, and showing special knowledge of the art of modelling in bas relief, also the plaquette destined to commemorate the voyage of the then Prince Albert to the Congo, and a large medal of the artist's parents.

F. K.

STOCKHOLM.—In my last "Studio-Talk" I spoke of a beautiful decorative landscape painting, given by the artist-prince Eugen of Sweden to a new school in Stockholm. This school, "Högre realläroverket å Östermalm," in itself a real work of art by the architect Ragnar Östberg, has since then received a new gift from the generous prince—a mural painting by the young artist, Axel Törneman (born 1880). This artist has, until now, been chiefly

known as a painter of the gay night-life of Paris and as a cartoonist for one of Stockholm's comic papers. In this large wall painting, called *The God Tor Fights the Giants*, he shows a good decorative talent. The painting is executed somewhat



"BOYS RUNNING A RACE"; GRANITE RELIEF, HIGH SCHOOL, ÖSTERMÄLM. BY CARL J. ELDH

in the style of a mosaic, and exceedingly well adapts itself to the place. The subject that symbolizes the victory of enlightenment over darkness, of knowledge over ignorance, is certainly very fitted for a school.

Other recent valuable gifts to the same school are two reliefs in granite: one representing *Bathing Boys* is adapted as a fountain; the other one portrays *Naked Boys running a Race*. Both are given by the late Miss Eva Bonnier, who did so much for the decoration of the Swedish Schools with good works of art, and are the work of the sculptor Carl Eldh (born 1873). Like so very many Swedish artists, Eldh is the son of poor people. He began his career in the workshop of a cabinet-maker, studied in the technical school of Stockholm, and then went to Paris, where he stayed some years, working both as a cabinet-maker and as a pupil in the Atelier Colarossi. Like all other really good Swedish sculptors, as Per Hasselberg Eriksson and Carl Milles, Eldh has begun with handicraft and by-and-by developed into a real artist. When seven years ago he came back to Sweden from Paris his name was already well known in his own country, and he immediately received many orders. Eldh has executed all the sculptures on the main entrance of the Northern Museum in Stockholm, and many other decorative sculptures in buildings in Sweden; he has also successfully portrayed several more or less famous Swedes, viz., the busts of the author, August Strindberg (National Museum, Stockholm); the painter, Richard Bergh (Museum in Gothenburg); the poet, Gustaf Fröding, in the character of an old Greek philosopher, and many others.

The field in which Eldh seems to me most successful is in the "Kleinplastik," as the Germans call it. He has executed any number of small statuettes, mostly nudes, carved in wood or cast in bronze or silver. This year Eldh has taken part in a competition for a statue of the student-poet, Gunnar Wennerberg, to be erected in Upsala, our oldest University town. Eldh has made an excellent sketch for this statue, representing Wennerberg as a typical romantic young poet: but it is not yet decided whether he will receive the commission or not.

Th. L.

(Our Art School Notes are, owing to pressure on our space this month, held over with a number of reviews and other matter until next month.—EDITOR.)

REVIEWS AND NOTICES.

Frank Brangwyn and his Work. By W. SHAW-SPARROW. (London: Kegan Paul, Trench, Trübner & Co.) 10s. 6d. net; ed. de luxe, £5 5s.—Readers of *THE STUDIO* will not be unacquainted with the work of Frank Brangwyn, for it has been our privilege on many occasions to refer to and illustrate it. We welcome Mr. Shaw-Sparrow's very comprehensive and excellent volume, with its numerous fine illustrations in facsimile colour and collotype, as we consider it to be a work that should be found in the library of every true lover of art. Mr. Brangwyn is probably the greatest decorative painter and etcher of his day. The virile individualism which characterises everything he undertakes compels our sincere admiration. Although his technique is unapproachable, he is an artist who is not the servant of his tools—his brush, his pen, or his etching needle. So little is this apparently the case that one might imagine that if he were deprived of paints and brushes, pens and ink, or graver and etching needle, he would find some means at hand—a rag with some red or brown earth, or a burnt stick—and still be able to produce in a powerful and convincing manner some conceit of his imagination, some expression of his ideas. In the construction of his paintings he is not overburdened by naturalism, although we can readily perceive that his perception of Nature in all her varied moods of form, of colour and of action is of the keenest. Take, for example, the painting in the Art Gallery at Johannesburg—well reproduced in colours in Mr. Sparrow's volume—entitled *The Return from the Promised Land*. Here we find a scheme of brilliant and varied colour, suggestive of an abundance of simple but joyous prosperity, of a home-coming richly laden with the fruits of the earth—portrayed in such a manner that no merely naturalistic presentation could compare with it in forcibility. Or again, in *The Buccaneers*, also illustrated in this work, and reproduced here by the courtesy of the publishers, we find an expression of lawless freedom and of brutal energy combined with a glow of colour and picturesqueness of scene which brings the subject home to the imagination with an absolutely convincing power. We might multiply other instances of equal force, but for these we must refer our readers to the illustrations in Mr. Sparrow's excellent book.

The Holy Land. By ROBERT HICHENS. Illustrated by JULES GUÉRIN. (London: Hodder & Stoughton.) 25s. net.—We had really begun to wonder whether we were asking for the impossible,



(On the left, the original painting by Frank Brangwyn, A.R.A., is shown. The original is owned by Mons. M. Pacquement, Paris.)

"THE BUCCANEERS." FROM THE OIL
PAINTING BY FRANK BRANGWYN, A.R.A.

Reviews and Notices

when in these columns we constantly reiterated our demand for book illustration in colour which in style identifies itself before everything with page decoration, instead of wall decoration or anything else. Happily this gloomy fit has been dispelled by Jules Guérin's "Holy Land." The artist has not surrendered his claims to rival the wall picture-painter in suggesting the truths of aerial perspective. He shows us that the only alternative to the wall-picture with its latitude in impressionistic effect is not the flat wash and arbitrary outline. He shows, too, that the latter is not the only style that can be purely decorative. Instead of it he gives us something in the nature of pure book-decoration which can yet rival the grasp of truth which the breadth of the ordinary painter's method allows on a canvas. Practically M. Guérin dispenses with line—that is, in the sense of outline—and with one step comes close up to the aerial effects of distances, and the adjusted relationship of tones which excludes the necessity for outlines in the ordinary water-colour impression. The sense of pattern is expressed entirely through the disposition of the masses, and rendered piquant by an exquisite taste in colour. No other colour book we have looked at for a long time has come anywhere near this book as a work of art. Perhaps the colour is a little too "charming" for greatness, but that is an absolute necessity in the publishing world.

Our Village. By MARY RUSSELL MITFORD. Illustrated by HUGH THOMSON and ALFRED RAWLINGS. (London: Macmillan.) 10s. 6d. net.—But last month we were reviewing in another connection Mr. Hugh Thomson's fascinating pen drawings. "Our Village" will never have a more sympathetic illustrator. We gather that the present edition is a reprint of drawings that have appeared before. It is made fashionable by the insertion of some water-colour plates by Mr. A. Rawlings, on brown mounts. These are successful in a style which, as will be gathered from our comments on M. Guérin's book above, we are not prepared to uphold—the handling of them claims distance for true appreciation, and it is an uncomfortable task to hold a big book at arm's length. Not that the pictures are more sketchy than the usual run of things of this kind—in fact they are rather less so; but still wide of that precision demanded by the eye at the close quarters of the reader and his book. The book is handsomely bound in gold-lettered green cloth, with design.

The Rhinegold and The Valkyrie. By RICHARD WAGNER. Illustrated by ARTHUR RACKHAM.

(London: Heinemann.) 15s. net.—An artist who really has command of the grotesque has unlimited invention. It is not enough to do as Mr. Rackham has done, introduce at the beginning of his career a repulsive little monster, hardly varying in character at all, and carrying him through everything from "Rip Van Winkle," to "The Rhinegold." Frankly this creature begins to bore us. We should like to find the front-door of Mr. Rackham's art and show him out. Randolph Caldecott exercised a kind of spell over his public by the extraordinary marriage in his art of the sense of humour with the sense of beauty. The only artist who has since seriously rivalled him has been Mr. Arthur Rackham; he has much of Caldecott's spontaneity. If we want to appreciate the genius of Mr. Rackham we have but to turn up an illustration like *Freia, the Fair One*. What a pity it should have to be found in the same book as *Fafner kills Fasolt*, which might easily form an illustration to a book on the comic characters of a music-hall. *Freia, the Fair One*, however, though perfect as a book decoration, does not show Mr. Rackham's power completely. For vitality, highly-imaginative invention, resource and daring, *The Rhine-Maidens teasing Alberich*—with the exception of the figure of Alberich—is the drawing which we must turn to. After that there is much that disappoints us—scarcely anything could be more disappointing than *The Gods grow wan*, etc.—until we come to the drawing of *Brünnhilde* and the rest of the illustrations to the end of "The Valkyrie;" in these Mr. Rackham proves himself fully worthy of his great subjects. As interpretations of a lofty theme, as decorations and for powerful and expressive technique these latter drawings must rank with some of the finest book illustrations of our time.

The Sleeping Beauty and other Fairy Tales. From the old French, retold by Sir A. QUILLER-BOUCH. Illustrated by EDMUND DULAC. (London: Hodder & Stoughton.) 15s. net.—It would seem obvious that in dealing with old French sentiments, old French decoration should be the style affected. And yet, nowadays, we are all so afraid of being conventional that everything comes out in a new suit. It is the striking of old chords that gives us a sensation of originality; therefore this book seems original in regard to cover design, head and tail-pieces, etc., and we commend it as being right in the spirit of the matter in hand. If we had to pick out the quality that puts Mr. Rackham in the front rank of colour illustrators, we should say it is his appreciation of what we may, for want of

a better term, call the jewellery of a page. It is his own art which suggests the description: something intended for daintiness of result and close examination. We commend for study his precision of style, where we cannot expect emulation of his colour-gift. He is, moreover, one of the few artists who understand the compromise between freedom of effect and the exigencies of the close-at-hand examination.

Poems. By CHRISTINA ROSSETTI. Illustrations by FLORENCE HARRISON. (London: Blackie & Son.) 15s. net.—*The Golden Legend.* By H. W. LONGFELLOW. Illustrated by SIDNEY H. METEYARD. (London: Hodder & Stoughton.) 10s. 6d. net.—*Shakespeare's Hamlet.* Illustrated by W. G. SIMMONDS. (London: Hodder & Stoughton.) 10s. 6d. net.—*The Rime of the Ancient Mariner.* By S. T. COLERIDGE. Presented by WILLY POGÁNY, (London: G. G. Harrap & Co.) Four editions, 15s. net. to £10 10s. net.—These four books can be dealt with together as decorative illustrations to poetry. Miss Florence Harrison catches the spirit of her subject best; the conventions she employs descend from the pre-Raphaelite conventions, and the pre-Raphaelite atmosphere is felt throughout the poetry of Christina Rossetti. The head and tail pieces are nice bits of pen-decoration, but the colour-plates are a little loose in form. There is no absence of imagination, and the colour sense shown is worthy of the subject. This book is bound in white cloth, with an excellent design in gold, which gives it a very attractive appearance.

In *The Golden Legend* illustrated by Mr. Sidney H. Meteyard, the colour plates amount to some twenty-five. The convention in which they are drawn savours of the colour-effects of earlier processes of colour printing, and the drawing, too, has a certain *naïveté*. Mr. Meteyard could legitimately be called a pre-Raphaelite, in the strict sense of the term. Sometimes the colour is not altogether pleasant, inclining to dingy shading except where there is use of pure colour, but the decorative feeling and imagination deserve great praise. Bound in brown cloth with gilt design, the book is a well-got-up one.

In the *Hamlet* by W. G. Simmonds there is much greater vigour and precision of draughtsmanship than in either of the two preceding books, but, as might be feared, it has betrayed the artist into too much realism for the feeling of a book-design to survive in any picture. If this feeling is not called for on the part of the reader, then the book must be considered exceptionally well illustrated. The spell of the Theatre is upon the

artist in the gestures, expression and even the lighting of the figures. This is quite different to the Shakespeare illustrations of fame, by Mr. E. A. Abbey, whose *Shakespeare* was the reader's rather than the actor-manager's. The book, though, makes a very valuable addition to high-class illustrated classics and is beautifully bound.

Mr. Pogány—who is, we believe, a Hungarian by nationality—has tried his hand at illustrating and decorating books so diverse in subject matter as Welsh fairy tales, the classic “Tanglewood Tales” of Hawthorne, and the Rubaiyat of Omar the Persian poet-philosopher, and in these, as in this edition of the *Ancient Mariner*, he has shown a remarkable facility of draughtsmanship. His line is a very dainty one, and if only he could restrain his decorative exuberance somewhat, his work would, we feel, gain immensely. Many of his black-and-white borders and ornaments are admirable and quite congruous with their purpose, but in this case we take exception to the lettering, which lacks refinement and is moreover not easily legible, while the little flourishes given to some of the letters are particularly unpleasant. The coloured illustrations from water-colour drawings show a lively imagination, but the colour schemes are, some of them, too flamboyant for our liking.

The Scholar Gypsy and Thyrsis. By MATTHEW ARNOLD. Illustrated by W. RUSSELL FLINT. (London: Medici Society.) 12s. 6d. net.—Mr. Russell Flint is to be found at his best in such an illustration as *For she herself had trod Sicilian fields*, in which invention, decoration and colour are excellently blended. Nearly all the other pictures are landscapes, poetic in feeling and admirable in their execution, but they make no attempt to support the figure-design as examples in the art of pure decoration. A book of convenient thickness, well and simply bound in green cloth with gilt ornament, we commend this book to everyone in search of a book for presentation. The reproductive processes have been perfectly employed in regard to the illustrations.

A Sentimental Journey. By LAURENCE STERNE. Illustrated by EVERARD HOPKINS. (London: Williams & Norgate.) 10s. 6d. net; ed. de luxe 21s. net.—It is quite evident that Mr. Hopkins is a sentimentalist, and this of course is the first requisite in an illustrator of Sterne. Mr. Hopkins has long been famous at The Old Water-colour Society as a “subject-painter”—thus he retains the privilege, if he wishes to, of being more literary than artistic. Suffice it to say that he does not abuse this privilege; he has here given us some

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highly pleasant pictures quite capturing the eighteenth-century air.

Turner's Golden Visions. By C. LEWIS HIND. (Edinburgh: T. C. & E. C. Jack.) 12s. net.—To make it worthy of Turner—that seems to have been the idea in this vellum-bound book with its interesting cover design in gold by Mr. Simpson, its gold end-papers and fifty reproductions in colour. There are two kinds of critics, the artist's critics and the critics for the public; these last have to be fluent interpreters of mysteries, using the common tongue for a region of experience that has a language of its own. No one is so silver-tongued as Mr. Hind, so likely to hold up the man in a hurry and compel his admiration for something he would fain, perhaps, withhold from him. Those whose culture leans to literary stimulus can find in his books (and especially in this one) graceful translations—for that is what they are—of pictures which their own imagination would not have responded to in the first instance.

The Herkomers. By Sir HUBERT VON HERKOMER, C.V.O., R.A., D.C.L., LL.D., etc. (London: Macmillan & Co., Ltd.) 7s. 6d. net.—In the preface to the first volume of this remarkable book, Sir Hubert suggests that he has some reason to apologise for the "note of egotism" which can be perceived in what he has written. But it is just this note which makes so attractive an autobiography that not only sets forth the details of the career of a man who has made a conspicuous success in life, but explains frankly the reasons for this success and the means by which it has been secured. The writer, with a capacity for self-dissection and analysis which is decidedly a rare possession, sets before his readers a singularly outspoken account of himself, glossing over none of the earlier disabilities and defects of his temperament, and explaining fully the manner in which these difficulties were overcome. The special charm of the book comes from the sincerity of the tribute paid by Sir Hubert to his father, a man of exceptional intelligence and breadth of mind whose devotion to his son throughout many years of splendid self-sacrifice was a supreme influence in the building up of the younger man's character. How this father shaped and guided the son's development, how he directed him in a system of education which was as judicious as it was unconventional, how he provided an example of peculiar value to an impressionable boy, can be fully appreciated by the reader of these pages; the note of egotism is an essential part of a harmony of filial affection and respect by which a successful

man glorifies the teacher who placed and kept him on the right path. The second volume of "The Herkomers" will appear in a few months' time.

Worcester Porcelain. By R. L. HOBSON, M.A. (London: Bernard Quaritch.) £6 6s. net.—The appearance of this richly illustrated volume on Worcester Porcelain will be eagerly welcomed by connoisseurs and collectors, who already owe so much to earlier publications from the same experienced hand. Neither time, trouble, nor expense have been spared on a work that will at once take rank as a standard and thoroughly up-to-date authority on the art of which it treats, that is of very special interest as having been from first to last purely and characteristically English. The text, though its author explains that it is written from the standpoint of the collector rather than of the historian, gives an exhaustive account of the development of the china making industry in England, devoting a very considerable space to what is known as the Wall period—so called in memory of Dr. Wall—which lasted from 1751 to 1783, and is, says Mr. Hobson, "the period of Old Worcester, *par excellence*, after which all else is Flight, Flight and Barr or modern, ranged by the collector in a diminuendo scale of interest." For all that, he does not neglect the less fascinating productions of later times and, in addition to full descriptions of their distinctive peculiarities, he gives a Catalogue Raisonné of Workman's Marks, including those on Continental and Oriental as well as English porcelain; an Analysis of the constituents of Old Worcester, quoted by permission from an unpublished Essay by Mr. W. Eccles, F.S.C., and a series of useful Tables of Values and Auction prices, preluded by a quotation from a Christie's Catalogue of 1769 that does indeed contrast forcibly with that of the same firm dated February 16th, 1910. It is however, the illustrations which give to the new volume its chief distinction, the greater number being from specimens in private collections not accessible to the general public. Many of them are in colour, and chromo-lithography has been employed in preference to cheaper processes.

Home Life in America. By KATHERINE G. BUSBEY. (London: Methuen.) 10s. 6d. net.—The traveller in a foreign land has, of course, full opportunity of appreciating to the full the geographical and topographical aspects of the country, and he also comes into contact with the outer life of the people; but the home life is inevitably the last circle to which the visitor is admitted. To the series of books on the home life of Germany, Italy, France and Spain, Mrs. Busbey has con-

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tributed this most interesting and entertaining volume on America. The popular ideas current in Europe about the Americans are naturally full of half-truths and exaggerations, and this charming book, in which the faults and foibles, as well as the good qualities of her countrymen and countrywomen are fairly and temperately set forth by the author, deserves to be very widely read. Beside a fund of anecdote and humorous description, Mrs. Busbey gives a great quantity of very careful and practical information regarding the domestic life, the society, the economic conditions of existence, as well as the education of the American family, and we have read her book with keen enjoyment.

Three Essays on Oriental Painting. By SEI-ICHI TAKI. (London: B. Quaritch.) 18s. net.—Mr. Taki's essays on *The Characteristics of Japanese Paintings*, on *Chinese Landscape Painting* and on *Indian-Ink Painting*, which are printed together in this volume, will be found to be most valuable by all students of the art of the Far East. In the first paper, the author points out the essential difference between the occidental and oriental standpoint in relation to art; whereas in the former case the painter seeks to portray the essentials of the objects depicted, in the latter his use of the object is subservient to the expression of his own thoughts or ideals. In the former case the art is more or less materialistic; in the latter, it partakes of the nature of poetic symbolism. A right understanding of the essential quality of Japanese art is undoubtedly necessary to a full appreciation of it. The author's explanation of certain important differences as well as similarities of Japanese and Chinese paintings is worthy of close attention; and his defence of the sometime maligned Indian-Ink drawings so greatly favoured by native connoisseurs is full of suggestive information. The numerous collotype reproductions of great paintings in Japanese collections are excellently illustrative of the writer's arguments and materially help the reader to a fuller understanding of the subject. Mr. Taki is the accomplished editor of that charming Japanese art periodical, *Kokka*, and will be known to our readers by recent articles by him in the *THE STUDIO*.

Vanishing England. By P. H. DITCHFIELD, M.A. Illustrations by FRED ROE, R.I. (London: Methuen.) 15s. net.—Nowadays, when so many masterpieces of art and historical and antiquarian treasures are finding their way across the Atlantic, one feels grateful to anyone who makes such a record as this book forms of what in another generation may have entirely disappeared. The author deals with his subject from a very com-

prehensive point of view: he touches on not only the actual washing away of these islands by coast erosion, but upon the rapidly vanishing ancient buildings and the dying out of old customs, and a debt of gratitude is due to him for this record, and also to the artist for the host of illustrations he has made for the volume.

Reproductions of Woodcuts by F. Sandys, 1860-1866. (London: published for Mrs. Sandys by Carl Hentschel, Ltd.) 5s. net.—We are in the neighbourhood of great things when we turn to this portfolio. The "sixties" was just one of those periods when a sort of general pressure of genius made itself felt in the illustrations of some magazines. Millais, Walker, Pinwell, latterly Du Maurier, yes, and Whistler, were all at work; but the giant who towers is Sandys—this we think on account of his superior strength. There is a virility altogether foreign to his or our own age in his work; it surpasses in this direction even the work of Millais. It had its foil in the charm of Fred Walker. Fred Walker was bound to be one of the world's favourites, but such austerity as Sandys' is liable to leave its possessor rather lonely. No one can doubt that there is much reparation, in the shape of response to his work, due to the memory of this great artist.

Prayers written at Vailima. By ROBERT LOUIS STEVENSON. Illuminated in colours and gold by ALBERTO SANGORSKI. (London: Chatto & Windus.) 6s. net.—Mr. Sangorski's illuminations of these charming writings are excellent in quality and their faithful reproduction in book form will be welcome to many of the author's numerous admirers.

Peintres de Races. By MARIUS-ARV LEBLOND. (Brussels: G. Van Oest & Co.) 12 frs.—In the Preface to his study of the work of a number of carefully selected typical painters of the day, M. Leblond declares that it is no longer the aim of an artist to follow the ideal of any particular school, or of the critic to analyse the technique of a master under review. The artist follows his own individual bent, not even caring, in some cases, to learn the elements of his art—content to express what he sees without any attempt to understand it; the critic's one desire is to enjoy and show others how to share his joy in the work that appeals to him. It is on this principle that the author of the *Peintres de Races* founds his own judgment, and although it is difficult for the uninitiated to understand how he can admire certain works over which he gloats, he has the full courage of his convictions and the power of expressing them in vigorous and incisive language. The artists he has chosen as truly repre-

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sentative of the most advanced tendencies of modern times, are the German, Liebermann; the Englishman, Brangwyn; the Belgians, Frédéric and Laermans; the Dutchman, Van Gogh; the Scandinavian, Diriks; the Frenchmen, Dufresnoy and Lacoste; the Italian, Segantini; the Russian, Tarkhoff; the Algerian, Noire; the Canadian, Morrice; and the Franco-Tahitian, Gauguin. Examples not in every case very well chosen (Brangwyn and Segantini being inadequately represented) are given of the work of all these men, and though few will share M. Leblond's enthusiasm for Van Gogh's, Anglada's and Dirik's rendering of women, all must admire Tarkhoff's *Moisson*; Frédéric's *Âges de l'Ouvrier*; and, above all, Laermans' *Soir de Grève*, and Liebermann's *Jesus among the Doctors*.

Modelling and Sculpture. By ALBERT TOFT, Hon. A.R.C.A., M.S.B.S. 6s. net. — *Human Anatomy for Art Students.* By Sir ALFRED D. FRIPP, K.C.V.O., etc., and RALPH THOMPSON, M.B., F.R.C.S. 7s. 6d. net. (London: Seeley & Co., Ltd.)—These two additions to the New Art Library series of copiously illustrated handbooks edited by Mr. M. H. Spielmann and Mr. P. G. Konody call for the highest commendation we can give them. They are books which we can unhesitatingly recommend to the art student, because they are written by men who are thoroughly at home in the subjects treated of, and who, moreover, have been mindful not to encumber their exposition with unnecessary minutiae. Mr. Toft's treatise especially will be found an invaluable aid to the student who is taking up sculpture seriously—and, as he very properly insists, only those who devote themselves wholeheartedly to it can hope to succeed. His book, starting with the elementary stage of modelling, takes the student step by step through the various technical processes essential to the sculptor's training, such as portrait bust modelling, figure and group building, waste moulding and casting, gelatine moulding and casting, modelling in relief, modelling for bronze and marble, etc., the text being supplemented by over a hundred excellent illustrations.

The Life of Giorgio Vasari. By ROBERT W. CARDEN, A.R.I.B.A. (London: Lee Warner.) 16s. net.—While Vasari's *Lives* are familiar to all students of art, a life of the writer was a work that was needed, for although in the edition of the *Lives* for which Bottari was responsible an attempt was made to complete the autobiographical supplement with which Vasari originally concluded his book, by the inclusion of a cursory compilation from Vasari's own letters of the period, this formed but

an incomplete survey of the life of this painter-architect-biographer. Mr. Carden admits that Giorgio Vasari's works in painting and architecture do not call for an exhaustive treatise, but he has felt urged to his task by the fact that while we may read in the *Lives* the story of the infancy, the youth, and the manhood of the arts, for the history of the senile decay which inevitably follows, and which coincided very nearly with the period of Vasari's life, we must turn to his biography. Mr. Carden's book bears evidence of great pains and careful research, and illustrated as it is with 29 plates and including an index, it forms a valuable addition to the history of art.

Old English Instruments of Music. By FRANCIS W. GALPIN, M.A., F.L.S. (London: Methuen & Co.) 7s. 6d. net.—Readers of these pages in THE STUDIO must be by now very familiar with the excellent series of the Antiquary's Books, to which this volume is a most interesting addition. In order to confine this enormous subject within limits possible to the size of a single book, the author decided to restrict himself to a description of instruments used in Great Britain from the earliest times up to the close of the XIIIth Century. He laments the lack in this country of any complete collection of musical instruments such as may be seen in the admirably arranged Metropolitan Museum of Art in New York, or in Brussels or Berlin. The book is well illustrated with over one hundred reproductions of photographs and drawings, and its value is enhanced by an excellent index and appendix.

The December number of *The English Review*—a double number consisting of 232 pages—contains, among other interesting contributions, an article by Mr. C. Lewis Hind on "The New Impressionism," and another by Mr. Francis Grierson on "Art, Science and Beauty."

A visit to the show-rooms of the Duchess of Sutherland's Cripples' Guild of Handicrafts at 13 and 14 New Bond Street, London, may be recommended to those who wish to get value for their money and at the same time to help forward a deserving institution. The stock on view comprises a large assortment of articles for table and other domestic use and ornament, such as dishes, castors, tankards, beakers, mugs and cups, lamps, coal containers, clocks, etc., hand-wrought in silver, copper, and other metal, by the protégés of the Guild, after excellent designs, some of them being reproductions of Georgian and other early examples.

The Lay Figure

THE LAY FIGURE: ON THE ESSENCE OF ART.

"How difficult it is to arrive at anything like finality in Art teaching," said the Art Master. "After discussing for centuries the principles of artistic education we seem to be as far as ever from the discovery of the perfect system of training."

"Do you really crave for finality in Art?" asked the Man with the Red Tie. "If your wish were granted there would be no need for any further teaching—Art would be dead."

"Finality in Art! I am not asking for that," replied the Art Master. "But I cannot see why there should not be one recognised and definite system under which all students could be trained for the practice of Art. Of course each man would in his after-work apply this system in the way that his temperament might suggest, but it would, I think, be a great advantage to him to have been educated in accordance with fixed principles."

"May I ask what would be in your view the perfect system?" broke in the Art Critic. "On what would you base your universal education for the would-be artist?"

"The foundation certainly would be strict copying of nature, absolute and exact realism," answered the Art Master, "because this is indispensable for all serious achievement. I would not allow the student to exercise his imagination until he knew nature by heart and could record with complete fidelity the facts she supplies."

"And who is to decide when he has reached the right degree of imitative capacity?" scoffed the Man with the Red Tie. "Who is to let him off the lead when he is sufficiently trained to run alone?"

"That, of course would be the teacher's function," returned the Art Master. "It would be his business to decide when the student's knowledge of nature was exact enough to justify excursions beyond the limits of the system."

"Does it not occur to you that such rigid repression would kill any imaginative powers that the average student might naturally possess?" enquired the Critic. "Do you not think, too, that you are requiring the teacher to be endowed with super-human omniscience? How is he to be sure that he can recognise the exact psychological moment at which to let the student loose?"

"If he is an efficient teacher he will be able to see clearly enough when the student has learned all that is possible under the system," retorted the Art Master. "After that he has naturally nothing

to do with the student, who must take his fate in his own hands."

"You would turn the student out then, to sink or swim, with no better equipment than the power to record obvious facts realistically and precisely," said the Critic. "How many of them would ever get any further? I am sure that most of them would remain mere commonplace imitators to the end of their days."

"Well, even so they would be efficient," asserted the Art Master. "They would have learned to see, and to set down rightly what they saw. Surely they would be better employed in realising nature than in making erratic excursions into imaginative art. The duty of the artist is to follow nature's lead, not to attempt irresponsible abstractions."

"Oh! is that so?" commented the Critic. "Now that is where I begin to quarrel with your system and, indeed, with your whole view of Art education. The strict copying of nature is, by itself, not art at all; it is only a means to an end, and one of the essentials—a very important one, I admit—in a complicated scheme of expression. Art cannot do without nature, but it has an essence of its own which must be plainly manifested in all translations of nature into the terms of art. This essence, I take it, is something personal and temperamental which is introduced by the artist, who is an interpreter—an interpreter, mind you, not a copyist—of nature. He has to show the value of his personality in his work, if it is to be of any serious account."

"But surely he can do that and yet keep within the bounds of strict realism," objected the Art Master.

"That I am inclined to question," returned the Critic. "It seems to me that if you repress his imagination by a rigid system in his student days, you make him for the rest of his life a dull reproducer of commonplaces, or else you rouse in him a spirit of rebellion which leads him into intemperate violence directly the restraints of the system are removed. Either way he will fail to realise that essence of art which preserves and yet transmutes nature. No, drop your craving for finality in art education, and seek instead for something with more vitality and spontaneity, some more adaptable method of teaching which will enable your students to see the imaginative possibilities of the facts you set before them."

"And do give up that idea that you are infallible," laughed the Man with the Red Tie.

THE LAY FIGURE.

Frederick Ballard Williams



Property of Quinnipiac Club, New Haven, Conn.
GARRETS MOUNTAIN, N. J.

BY FREDERICK BALLARD WILLIAMS

THE WORK OF FREDERICK BALLARD WILLIAMS BY LEILA MECHLIN

THAT all should not admire the work of Frederick Ballard Williams is not strange. This is the day of the capricious innovator. There is a thirst for novelty both insatiable and exacting. In the cities of the New World, as well as in Paris, "salient originality" is found to have a marketable value. That this should be so is not unreasonable—we have experienced so much newness in these later days that we have come to expect it; we have had so many sensations that they have come to mean life. And what is more, the critics themselves have been fooled so many times that they have grown wary and hesitate to take the lead in condemning that which is out of the ordinary. Lest a genius be witlessly locked out, the gates are thrown open wide and every tramp who wears a peculiar guise may enter. The result is not felicitous. "How awful it would be," said a distinguished artist examining some marvelous productions by some of the innovators which were shown at a public exhibition in an art club in New York last winter, "if, perchance, these

people were right and we have all been wrong—all of us old fellows from Michelangelo down!" Awful, indeed, but also unbelievable. Unless one could revert to primitive savagery it is impossible to disregard tradition. Our work must begin where that of those who preceded us left off. New springs may be found in the new fields wherein we adventure, but the old wells that our fathers dug will remain for all time sweet and life-giving. To them we must return and drink.

To be sure, there is danger of becoming enslaved to tradition, of looking backward when we should be looking forward, of mistaking the letter for the spirit; but these are dangers for the weak rather than the strong. The man who loses his personality in the atelier of his master probably had little to lose. Under the inspiration of great work, good work may be produced; but, unless fire is kindled, the reflected light will flicker out. The crux of the matter lies in sincerity as well as in inherent talent. No matter how deeply a painter may be steeped in tradition, if he lives among his fellow men and expresses himself frankly and naturally his work will reflect the spirit of his time and be inevitably original.

It is this allegiance to tradition, coupled with



A GLADE BY THE SEA
BY FREDERICK BALLARD WILLIAMS



Owned by Louis Lehmaier, Esq., New York

THE CONFIDANTES
BY FREDERICK BALLARD WILLIAMS

Frederick Ballard Williams

independent conviction, that makes Frederick Ballard Williams's work of singular interest. His paintings have the decorative quality of the paintings of the old school, but are distinctly modern in their spontaneity and feeling. In his landscapes and his figure paintings beauty is dominant, and, contrary to the tenets of the realists, art is given precedence over nature. That is, his pictures are artfully composed with the purpose of completing nature's intent. Their object is to charm and satisfy the esthetic sense by form, color and composition. Art has many sides and this is not its least significant. The delight given by sheer beauty is of positive value. What is it that gives the works of Turner preeminence if not this quality? Love of beauty is inherent in men and differentiates them from the beasts, but its cultivation is a product of mature civilization. A child will cry out with pleasure at the sight of flowers which a grown person may pass almost without notice. To few is ugliness a real affliction. Even among the artists beauty has fallen somewhat into disrepute, being confounded erroneously with simpering prettiness which stultifies. Of course, there is a beauty of homeliness, but by no means does it satisfy the ideal of perfection. The fact is, that beauty is perfection in some form and the nearer it is realized the nearer one arrives at the intention of nature.

Mr. Williams's landscapes are not painted out of doors. They are not mirrored reflections, but impressions, vital and real, interpreted with deliberation through a definite personality. He transcribes what he feels rather than what he sees, though feeling originates obviously in perception. This is not to say that he does not study nature. He is, indeed, an indefatigable student, spending much time in the open, looking upon the outdoor world sympathetically and wide eyed, carrying his sketch book constantly, sparing no pains to secure accurate data, fortifying his impressions by careful investigation, learning the anatomy of landscape by heart. Jean François Millet once said that all landscape was made by running water—in other words, by the watershed, broad surfaces being shaped and formed by the wash of floodlike rains, ravines cut, valleys deepened; and herein Mr. Williams discovers the key to structural composition. In his pictures it will be noted that the flow of line coincides to an extent with the flow of water and is not without definite direction. Furthermore, his compositions are not as a rule confined to what one might see at a glance, which is rarely decorative, but rather com-

prehend broad stretches of country seen from a moderate distance and apparently from a somewhat lofty viewpoint. Naturally this permits design, the several planes serving as an excuse, altogether adequate, for a pattern. But there is no straining for effect. The poster element is entirely absent; each theme is carefully studied and well matured with due regard to the peculiar characteristic of the medium employed, or, rather, one might truly say, with appreciation of its almost limitless possibilities. And it should also be noted that these landscapes produce upon the observer the impression of reality, interpreting nature's larger truths with more than the semblance of realism. Unlike the works of the tonalists, Mr. Williams's pictures are strong in structure, and, on the other hand, unlike the works of the impressionists, they are frank and definite. His brushwork is broad and direct; his color, while never blatant, is fresh and positive; his values are nicely related, and the effect is invariably harmonious. The dramatic he eschews, and he does not attempt to interpret the more intimate moods of nature, but transcribes by choice its enduring, normal loveliness. His pictures are atmospheric without resort having been made to mists and vapors, and they are peculiarly spacious in suggestion. Form and color are paramount and light and shadow take their places as in a purely decorative scheme.

It is not merely, however, a matter of beauty but of romance—the romance of nature in relation to man; not in the sense Millet interpreted it, nor Jules Breton, nor even Winslow Homer, but as viewed humanly with the cry of praise to the Creator—neither the grain fields nor the wilderness but the Paradise open to man.

Quite logically this inclination on the part of the artist led to the introduction of figures in his landscapes, and as art dominated nature so the figures—invariably fair women—dominate their background. They are not, as some one has aptly said, a handful of jewels thrown into the landscape for its embellishment, but the chief subject of interest. The scenes are imaginative, gay and fanciful. Their charm lies in their joyous spontaneity, their rhythm of line and color. It has been said that Mr. Williams's figure paintings are reminiscent of Monticelli, but almost as well might they be compared with the works of Watteau. His color is never broken but held in ample masses, and, running a comparatively short gamut, is, as a rule, less warm than cool. The women he paints are intensely feminine, but are pictured impersonally, their object being, as it were, to deco-



ON THE CLIFFS
BY FREDERICK BALLARD WILLIAMS



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BY FREDERICK BALLARD WILLIAMS



*Isidor Memorial Medal, National Academy of Design, 1909
Property of the Brooklyn Institute of Arts and Sciences*

CHANT D'AMOUR
BY FREDERICK BALLARD WILLIAMS

Frederick Ballard Williams

rate the earth. They are festive without being flippant, dainty without being delicate, a trifle soulless perhaps, but human and not too real to appear without incongruity in whatever setting is provided. Purely imaginative, they lend living interest and permit further play of color and line through graceful posture and picturesque dress.

Mr. Williams's method of work is different from the majority of painters—at least of painters of easel pictures—mural painters pursuing much the same course. It is the big conception he first seeks, and then subjective interest. As a rule his pictures are conceived originally in color, suggested perhaps by an oriental rug, a mass of stuffs and filmy drapery or a bit of nature. The sketch, made in oils on canvas or board, is the record of this conception and invariably without more than suggested form. With its completion begins the real study—the evolution of design. The figures, one after another, take their places, each drawn from the living model elaborately studied and then simplified. These studies in themselves would make an interesting and instructive exhibit. At least they would go to prove that the art of composition is the art of elimination and that much must be gained to be discarded.

Mr. Williams has received all of his instruction in art in his own country save that acquired through visits to picture galleries. When he was little more than a lad he studied at night at the Cooper Union in New York City. Then for a time he attended a school conducted by John Ward Stimson, an idealist, whose theories on the scientific and psychological elements of beauty, although abstract, left an impression upon the development of his pupil's art. Later Mr. Williams studied at the School of the National Academy of Design, and upon two occasions he has spent several months abroad, traveling in England and France. Doubtless he has been influenced powerfully by English landscape painters—by the works of Turner, Constable, Richard Wilson—and by those of the French school; but that he has followed his own instinct is shown by one of his earliest paintings, *Viaduct, Little Falls*, now in the public gallery of Montclair, N. J., which was produced some years before he went abroad and has all the characteristics of his later work, lacking only maturity.

It is his theory that there are certain things which are elemental, which one cannot get away from; that in this era we cannot expect to originate something better than past ages have produced, but that we must go on working out the same problems and perfecting their solutions.

It is this theory, well considered, that he puts into practice, not imitating but following without disguise those who have gone before, profiting by their example, while exercising his prerogative of choice.

That his effort is not futile or his work unappreciated is testified by medals bestowed for paintings shown at the Pan-American Exposition and at exhibitions held by the Society of American Artists and the National Academy of Design, and by the fact that his pictures are to be found in the permanent collections of the National Gallery of Art, the Albright Gallery, the Brooklyn Institute of Arts and Letters and other public galleries, as well as in several choice private collections. L. M.

W. M. R. FRENCH, Director of the Art Institute of Chicago, has written an open letter to the editor of the *Chicago Record-Herald* in regard to the recent exhibition of American artists, in which he says in part:

My attention is called to an article, published November 20, in which I am reported to have said that the pictures sent by Americans living abroad to the present annual exhibition at the Art Institute "were a blot on the show." It is asserted, also, that "in a series of articles apparently written by Mr. French's authority," the American artists in Europe have been attacked, and that they are, in consequence, extremely indignant.

The simple answer to this is that I have never said nor thought any such foolish thing, and that no articles have been published by my authority.

Among the Paris pictures in the present exhibition are fine works by Tanner, Melchers, Friesseke, Bohm, MacEwen, Barlow and half a dozen other men of equal eminence. They constitute a very important and valuable part of the collection, and their absence would seriously impair the exhibition.

I have thought and, I believe, said, that some of the Paris pictures would probably not have passed the jury here. This I take to be almost a matter of course. The paintings are not of equal merit, and, apart from the unavoidable personal element in the selection, it is not always easy to find in the year's production forty or fifty works of high merit. The jury here for the selection of pictures this year was not made up of local Chicago artists. The members were Benson, Ben Foster, Vanderpoel, Clarkson and Symons. It is my opinion that the jury would not only have failed to approve some of the pictures from Paris, but also some of those which I selected in America and invited myself.

In the Galleries

IN THE GALLERIES

AT THE Knoedler Galleries, 355 Fifth Avenue, an exhibition of twenty-five pictures by George Hitchcock has renewed the delightful impression made by the art of this pre-eminent colorist, who finds his subjects in Holland. Two larger canvases, quiet in tones and feeling, and originally planned on invitation as part of the decorative scheme of a large public library, are a variation of the earlier painting, *The Flight Into Egypt*, and the *Saint Genevieve*. A group of water colors on ivory, remarkable for their brilliancy of color and broad handling, was shown at the same time. These were the work of Cecil Jay, now Mrs. Hitchcock. At the same galleries the miniatures of Alyn Williams, president of the Royal Society of Miniature Painters, of London, remained on exhibition until December 10. Among Mr. Williams's sitters appear President Taft, Mrs. Nicholas Longworth and Mrs. George Gould. Rodin has shown here a recently completed portrait bust of Mr. Thomas F. Ryan. Other exhibitions have included a collection of fine impressions of English mezzotints, after portraits by Reynolds, Lawrence, Hoppner, Opie, Gainsborough and others. The brilliant expression of this art in England is, by the way, to be the subject of the forthcoming extra Special Number of the INTERNATIONAL STUDIO. Portraits by J. Koppay, the Hungarian artist, have also been seen at the Knoedler Galleries since our last issue. The American Society of Miniature Painters will hold its twelfth annual exhibition there beginning January 14.

At the galleries of Frederick Keppel & Co., 4 East 39th Street, a collection of one hundred etchings by Whistler, with a few lithographs, has been put on view. This is a splendid representative showing of the art of one of the foremost etchers of all time—Mr. Pennell, who writes the introduction to the catalogue of this display, would say the foremost. Mr. Pennell writes: "Etching is a means of expressing on a plate the most delicate, the most refined sensations which come to an artist, provided always he can perceive them and has the ability to record them. No one but an artist can do this, and how many artists are there in the world?"

At the Macbeth Galleries, 450 Fifth Avenue, Francis J. McComas has shown a collection of eighteen water colors made in the Navajo country, Arizona. Mr. McComas is a native of Australia, but has been a resident of this country for many

years. Mr. Macbeth has arranged a Christmas exhibition to continue throughout the month of December, which comprises water colors, pastels and a number of small bronzes. The late John LaFarge is represented by some of his Samoan studies. Works by Homer Martin and R. Swain Gifford are included. The women artists are strongly represented, among them being Marion C. Hawthorne, Clara MacChesney, Florence F. Snell, Charlotte B. Coman, Alethea Hill Platt, Marianna Sloan, Miss Ashley, Mrs. Burgess, Margaret Weichman, Miss Torrey, Edith Sawyer and Clara M. Norton. The bronzes include Miss Eberle's *A Windy Doorstep*, Mrs. Bessie Potter Vonnoh's *Cinderella*, Chester Beach's *Iron Worker*, Stirling Calder's *Ophelia*, J. Scott Hartley's *Joy of Life*. Among the painters whose work adds to the attractiveness of the group are Henry B. Snell, Jerome Myers, Charles Warren Eaton, Charles Melville Dewey, Hermann Dudley Murphy and Ben Foster.

At the Photo Secession Galleries, 291 Fifth Avenue, Mr. Stieglitz shows an exhibition comprising drawings by Rodin, lithographs by Manet, Cezanne, Renoir and Toulouse-Lautrec, together with a group of paintings and drawings by Henri Rousseau. Another exhibition at the same galleries brings forward drawings, etchings and wood cuts by Gordon Craig, the first public exhibition of his work in this country.

At the Montross Gallery, 550 Fifth Avenue, an exhibition of pictures by Robert Reid remains on view until the first of the year. There will also be found a group of photographs by Alvin Langdon Coburn, whose virile work with the camera is familiar to readers of this magazine.

At the Kraushaar Galleries, 260 Fifth Avenue, an interesting collection of etchings has been seen, the work of Axel H. Haig and Hedley Fitton.

At the Folsom Galleries, 396 Fifth Avenue, Walter L. Palmer has shown a collection of nineteen landscapes in water color. Mr. Palmer prefers the problems afforded by the portrayal of snow and conditions of winter. The variety of pictorial effect produced by atmospheric differences is carefully and intelligently noted and the pictures are attractive.

At the Madison Art Galleries, 305 Madison Avenue, a group of landscape paintings by Birge Harrison has attracted much attention. At the same galleries Charles Noel Flagg displayed a number of portraits and what may be called sketches in oil. Japanese water colors and flower studies by Genjiro Kataoka were shown at the same time.



Courtesy of M. Knodler & Co.

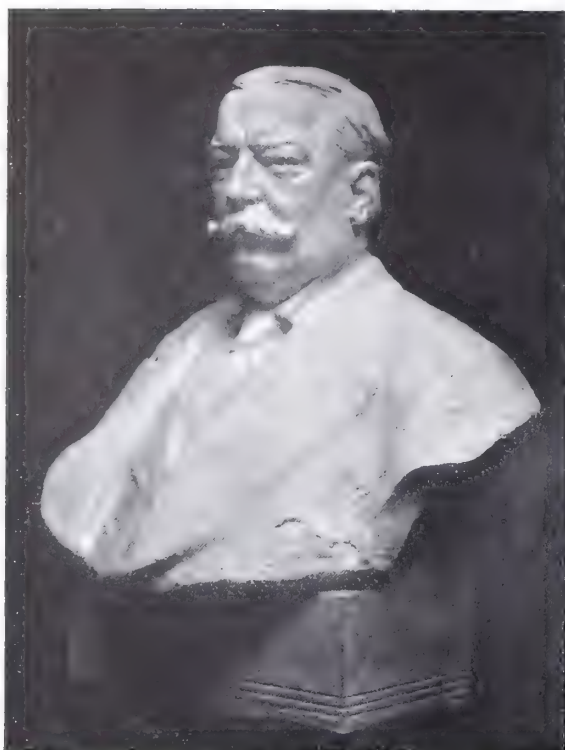
ST. GENEVIEVE
BY GEORGE HITCHCOCK



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THE FLIGHT INTO EGYPT
BY GEORGE HITCHCOCK

National Academy Winter Exhibition



WILLIAM H. TAFT

BY ROBERT I. AITKEN

THE NATIONAL ACADEMY WINTER EXHIBITION BY ARTHUR HOEBER

DESPITE the cry of the "outs" the National Academy of Design offers facts and figures again this season to prove the catholicity of the jury, which has accepted for its winter exhibition, at the gallery of the Fine Arts Society in New York, 244 works by non-members as against 176 by those within the fold, thus leaving a majority of 68 works by those not in any way connected with the institution. Special attention this year has been given to sculpture, the first room being devoted entirely to plastic art, and it must be confessed that the sculptors set a high average, one well worthy of emulation by their brothers in paint. All told, painting and sculpture, there were offered 1,318 works, of which 533 were accepted, though, space not permitting, only 420 were placed. The prizes were given as follows: The Carnegie award, carrying \$500, to Will S. Robinson for his landscape, *Golden Days*, a side hill in autumn, with some maples and oaks in brilliant colors; the Isidor medal, for the best figure composition, went to Kenyon Cox for his *A Book of Pictures*, a woman and a nude boy, taken from one

of his recent decorations; the Proctor prize of \$200 for the best portrait to Douglas Volk, for his *Marion of Hewnoaks*, and the Helen Foster Barnett prize of \$100 for the best piece of sculpture to Abastemia St. L. Eberle for her figurine, *A Windy Doorstep*.

A feature of the display is a memorial show of five works by the lamented Winslow Homer, five representative canvases, his *High Cliff*, *West Winds*, *Coming Storm*, *Camp Fire* and *Weatherbeaten*, and these show the man in different moods, his *Camp Fire* being one of the Adirondack series, admirable in treatment, while the *High Cliff* has all the old allure of sea and rock, which he did so convincingly. One of the interesting things on the walls is a portrait by the late Walter Shirlaw, *The Kappelmeister*, showing a man playing on the violin,



MEMORIAL TO MRS.
ALICE FREEMAN PALMER

BY DANIEL CHESTER
FRENCH

National Academy Winter Exhibition



REFINING OIL

BY CHARLES W. HAWTHORNE

recalling Shirlaw in color, of course, though somehow here the color seems to fit in better, while the drawing is authoritative. It is quite the best example by the man we remember to have seen. A portrait by Edmund C. Tarbell, of Timothy Dwight, which is a presentation to the Yale University by the class of 1891, is seriously considered and is a convincing human document worthy Mr. Tarbell's best traditions. The subject is standing in his black gown by a table on which is a note of blue, shown in a bit of cloth. It is a sober, effective arrangement. Sargent Kendall has painted another child, this time with a larger feeling and a freer brush, which he calls *Devotion*, and there is a capi-

tal portrait by W. T. Smedley of a *Mrs. H.*, in a brown coat over a white robe, the woman holding a fan. Susan Watkins's attractive figure of a young woman, *The Fan*, is not to be passed by in its quaint charm of arrangement and clever painting, and an elderly woman seated has been painted by Ernest L. Blumenschein with a sense of humor that is very delightful. Perhaps Mr. Blumenschein's humor is unconscious, but it is there invariably and his pictures always give a sense of pleasure for that reason as well as for others.

Charles W. Hawthorne's group of two Cape Codders, *Refining Oil*, discloses a great stride forward. One is conscious the artist knows his trade well and

National Academy Winter Exhibition



HARLEM RIVER AT HIGHBRIDGE

BY ERNEST LAWSON

has painted with great feeling, in a most artistic manner. The psychological side of the models has been caught; there is a vein of impressive seriousness that holds the spectator in all of Mr. Hawthorne's work and he is far from yet having said his last word. The president of the Academy, John W. Alexander, has another of his decorative compositions, of two young women by a window, which he calls *A Summer Day*, and there is the agreeable grace of flowing drapery along with tender tones of rose and green, with the light filtering through the casement, all very dexterously expressed. In contradistinction is George Bellows's powerful and exceedingly virile *Blackwell's Bridge*, indicated with directness and effective color, and his *Polo Game* is one of the distinguished performances here, while Ernest Lawson's *Harlem River at Highbridge* is a highly realistic bit of the country about New York, worthy of portrayal. Perhaps more tender is Gardner Symons's *Silence and Floating Ice*, a large canvas, drawn with distinction, showing hills sloping down to a river, with patches of snow and bare trees.

There is all the feeling of the season, with most agreeable color. Painting in the prevailing mode, with freedom of brush work and warm color, Henry S. Hubbell gives, in his *By the Fireside*, two attractive young women seated before a fireplace. They are fashionably gowned and the composition is well arranged. In the portrait of a child by Lydia Field Emmet there is a delightful sense of adolescence in the seated figure of the very pretty little girl, the artist having conveyed the notion of breeding and distinction admirably, securing at the same time much technical dexterity in the manipulation of her pigment.

One of the serious offerings in the show is a small panel, quiet and refined in tone, of a ballet dancer who stands regarding a bouquet that has been thrown at her. It is called *The Serpent*, and possesses its own distinction in a room where distinction is not invariably apparent. Treated with much simplicity, a harmony of agreeable color and holding its own in the composition arrangement, the work is more or less unique and the painter, J. M.



SILENCE AND FLOATING ICE
BY GARDNER SYMONS

National Academy Winter Exhibition



THE FAN

BY SUSAN WATKINS

Breyfogle, is a man upon whom it were well to keep an eye. There is a portrait of the wife of the artist, Frederick Dana Marsh, by her husband, and this is quite removed from the commonplace in conception, arrangement and treatment. The lady, who is fair to look at, is represented standing as she pulls on her glove and there is much chic to the performance. One may not escape Mr. Lawson's vigorous and entirely personal treatment of the beach at Coney Island, the prosaicness of which resort is lost in the blaze of sunlight and sparkling color. Finally, to give but an impression of the paintings, there is Luis Mora's group of three on board a boat, *The Cruise of the Ellida*, dexterously painted and of agreeable color.

The visitor is met on entering the galleries by the

display of sculpture, a display, by the way, entirely creditable and setting a standard high enough to give delight. Here is Daniel C. French's memorial to Mrs. Alice F. Palmer, a very charming conception, admirably carried out, and Karl Bitter has his large monument as well as the distinguished small figure of *Diana*, the latter in bronze. Beautiful is the portrait head in marble of Mrs. Henry Bacon, by Evelyn B. Longman, and no less engaging is the delicately modeled marble in low relief by Edith Woodman Burroughs, the portrait of two young women, an unusually artistic performance. There are numerous contributions from Bessie Potter Vonnob, none of them with-

out charm, figurines agreeably suggestive of the Tanagra work, notably her *Dancer* and *The Fan*, always daintily artistic in the thought, while Gertrude V. Whitney's *Wherefore*, the leaning figure of a man, has really elemental qualities that hold one.

Robert I. Aitken shows his variousness in two portrait busts, one in bronze of the President of the United States, Mr. Taft, the other a sturdy likeness of Henry Roger Wolcott, both of which have much of the human quality, and two ideal figure groups, the most alluring being his recumbent woman, *A Creature of God, Till Now Unknown*. This is hewn out of a marble block with no preliminary study, as is so frequently the case, and has elemental qualities.

A. H.



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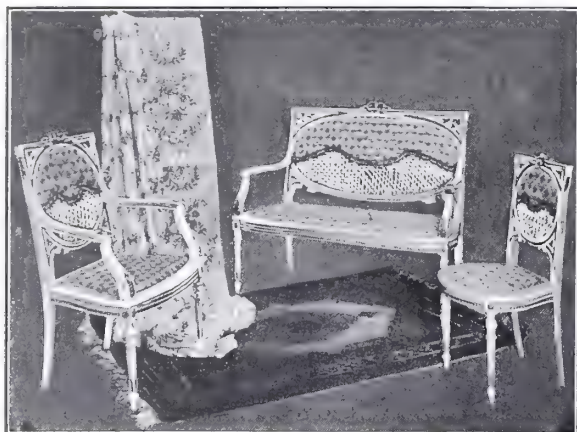


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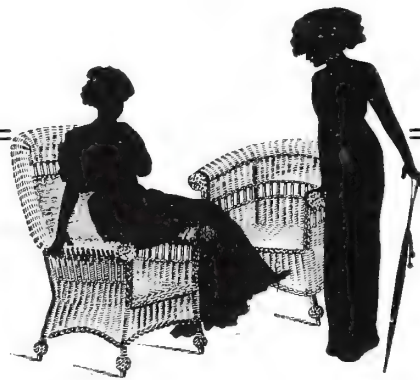
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DEKADRACHMS BY KIMON AND EVAENETOS
412 TO 385 B.C.

The technique of gem engraving, which is precisely the same as that used for engraving the metal coin dies, was highly developed in Greece in Mycenaean times, and was never wholly lost in the dark ages which followed. But coinage, or the custom of stamping a design upon a piece of metal as an official guarantee that it is of standard weight, goes back apparently only to the beginning of the seventh century B.C. These facts go far to explain the striking discrepancy between the artistic excellence of the designs on Greek coins and the careless, even primitive methods by which these designs were stamped upon the metal blanks. Many details of the process, which can only be briefly described here, are illustrated in the collection. The lower, or obverse, die was fixed in an anvil, and the heated lump of metal placed upon it. The upper or reverse die, which at first bore only a rude design, usually a square divided into four parts, was held above the blank and impressed into it by repeated blows of a hammer. The dies, which were made of some soft metal, wore out quickly and had often to be replaced, a fact which helps to explain the great variety of types. Some coins show that the dies had cracked. Since no collar was used the edges are generally irregular; coins of the same weight vary greatly in diameter and thickness, and the design is frequently not in the center of the coin. Then, again, unless great care was exercised the blank might move, with the result that the coins were double struck. In many examples the metal is split at the edges. Often traces of the original shape of the blanks may be detected. These seem to have been spherical, and to have been cast in molds made in two halves. If these halves did not fit closely the metal flowed into the joint between them, forming a projecting ridge. The blank was usually placed with this

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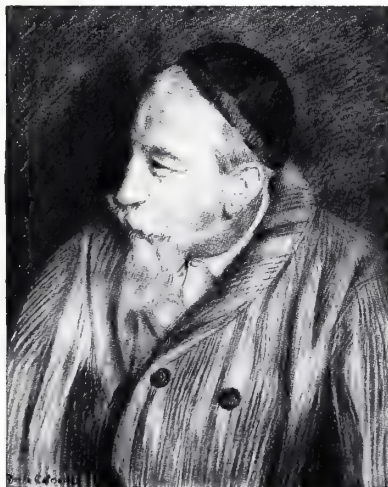
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ridge in a vertical plane, with the result that in the finished coin two small projections remain. When the ridge was placed horizontally it is preserved all around the edge of the coin. These and similar peculiarities due to careless striking are found on most Greek coins throughout the best period. Marked improvement in this respect is to be observed in the coins of the Hellenistic age, while the bronze medallions of the Roman emperors approach still more nearly to the technical perfection of modern coins.



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412 TO 385 B.C.

Syracuse was late in establishing an independent coinage. The earliest issues of which we have knowledge belong to the closing years of the sixth century. On the obverse is the representation of a four-horse chariot, the horses advancing at a walk. The reverse has only the primitive incuse—square divided into four parts. This issue is as yet known only in one example. Soon, as on the first two coins in our collection, a small female head within a depressed circle is introduced in the center of the square. This head gradually increases in importance till the time of the dekadrachms of Kimon and Evænetos, when it comes to occupy the obverse.

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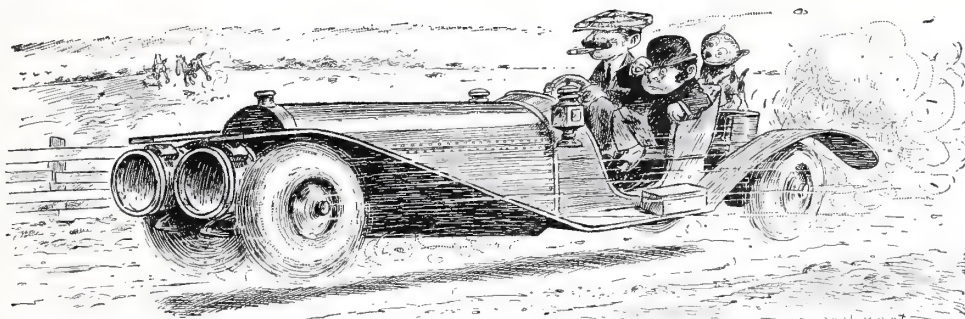
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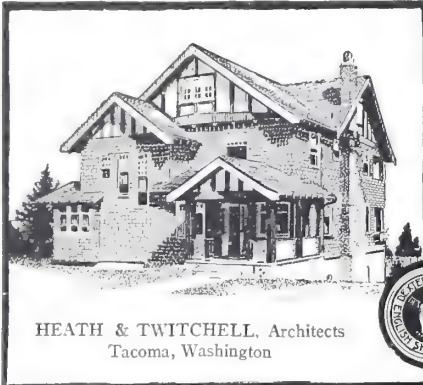
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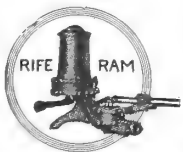
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raised line, recalling the depressed circle of the earlier issue. On the obverse of the tetradrachms the race horses become more spirited and lifelike. The difficulty of rendering four horses abreast is still met by an expedient which is common also on the marble reliefs of this period. Only two horses of the team are represented, the remaining two being indicated in the outline beside the first pair. The winged Victory hovering in the field above and placing a crown upon the heads of the horses, a new feature both at Syracuse and at Gela, doubtless commemorates Gelon's successes at the great festivals of Olympia and Delphi. He is recorded to have been victorious with a quadriga at Olympia in 488, and to have set up there a bronze chariot group celebrating the event. The famous bronze charioteer found at Delphi may perhaps belong to a similar group erected soon after his death in honor of a Delphian victory. The greatest military achievement of Gelon is also commemorated by his coinage. His crushing defeat of the Carthaginians in the battle of Himera (480 B.C.) saved the cause of Greek civilization in the West, and must be ranked with the more famous battles of Salamis and Plataea. The Carthaginians, we are told, in gratitude of intercession on their behalf by Demareta, the wife of Gelon, presented her with a crown of gold weighing a hundred talents. From the proceeds of this, dekadrachmas (ten drachma pieces) were struck in celebration of the victory. These superb coins are as yet unrepresented in the museum's collection. Their types, however, were reproduced on the contemporary tetradrachms. In the exergue under the chariot is a lion, a symbol of the African foe, and on the head on the reverse the beaded fillet is replaced by a wreath of olive, in token of the victory.

Some of the smaller denominations are also represented in the collection by examples belonging to the time of Gelon. The reverse type is similar to that of the tetradrachms. The didrachm has on the obverse a horseman leading a second horse, which is indicated merely in outline. On the drachma the second horse is appropriately omitted. The litra, a coin belonging to a native Sicilian standard and equivalent to a fifth of a drachma, has a cuttlefish on the reverse, the female head being placed on the obverse.

AMERICAN SCULPTURE BY W. R. COLTON, A.R.A.

THE history of sculpture in America does not go back very far, said W. R. Colton, A.R.A., professor of sculpture in the London Royal Academy, in a recent lecture. The original settlers in America were, of course, hardly men of culture. The Pilgrim Fathers came of a race who had destroyed cathedral statues, burned paintings and thought that poetry and art were works of the Evil One. In one spot alone were the settlers of a more liberal mind. A number of cavaliers and adventurers had settled at Jamestown, in Virginia. These more enlightened people of Virginia gave to Houdon, the French sculptor, from 1781 to 1785, commissions for statues to Lafayette and Washington. The Dutch settlers of New Amsterdam equally failed to produce or patronize art, although they were hot from a land where Rembrandt and Franz Hals were producing masterpieces.

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One might liken Holman Hunt to Watts in regard to the possession of great ideals. Each was a combination of artist and preacher, with this distinction—that Watts was rather more artist than preacher.



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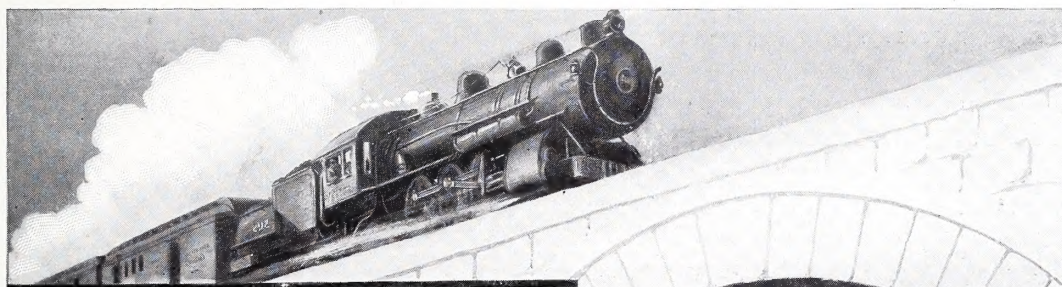


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